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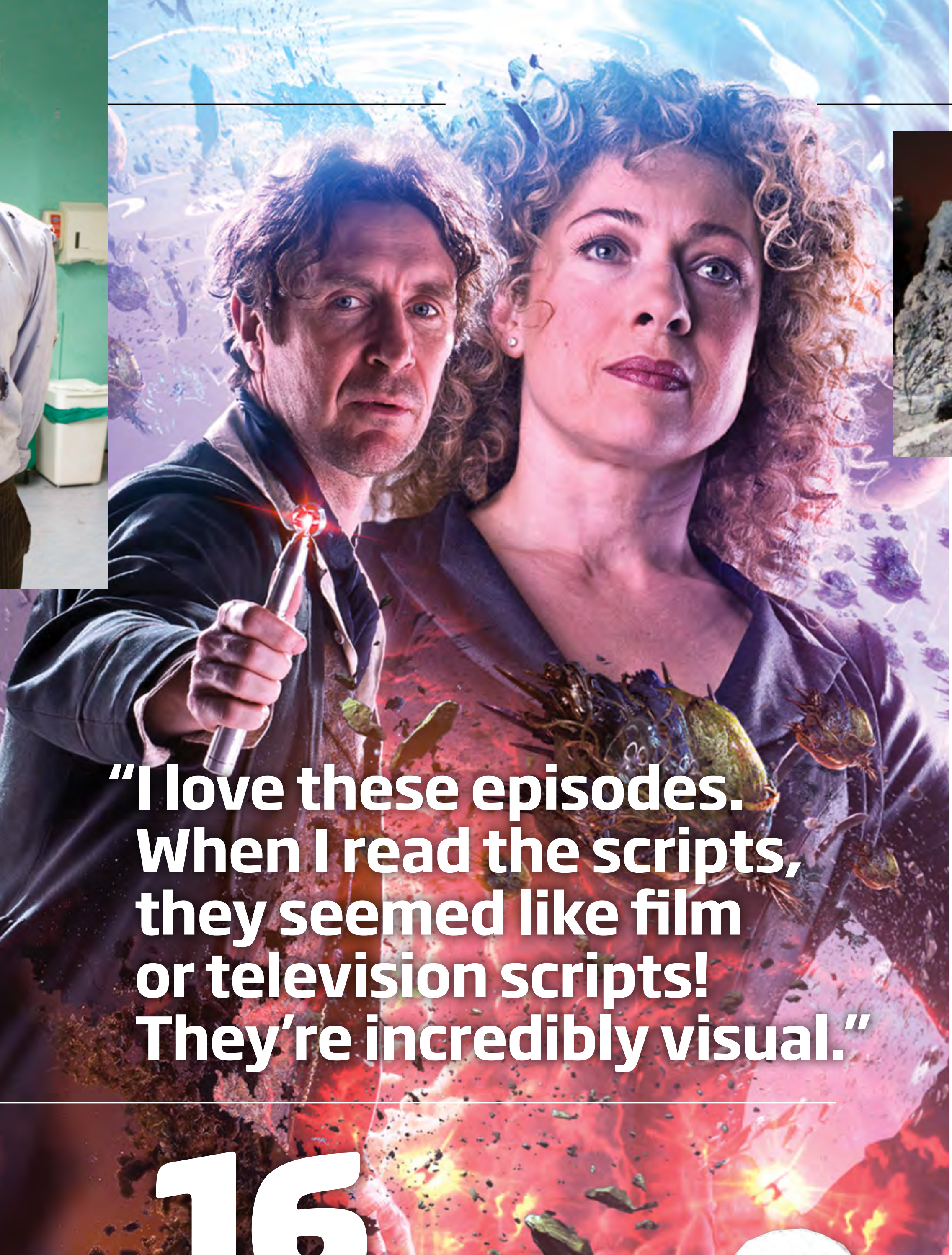

"I love these episodes. When I read the scripts, they seemed like film or television scripts! They're incredibly visual."

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Letter from the Editor

Happy New Year! Hope you had a lovely Christmas, and didn't get into too many arguments with the family. Although I can't talk. Here at **DWM**, we've been arguing about all sorts of things – and not just whether to count *Face the Raven*, *Heaven Sent* and *Hell Bent* as one story, two, or three. In the end we went with three – partly because I'm in charge, partly because Steven Moffat agreed when we asked him how he thought we should arrange the *Season Survey* form, and partly because I want to see if we really do have any influence at all over Wikipedia.

But that's not the only debate we've been having at work recently. A seemingly innocuous remark about Rassilon kicked off a huge argument about whether he was supposed to be dead or alive in *The Five Doctors*. I must admit I've always thought he was supposed to be alive – and immortal – yet trapped inside his tomb. Art editor Richard Atkinson agreed with me, but deputy editor Peter Ware and comic strip editor Scott Gray said that they'd always believed Rassilon to be dead – he had intended to trap dangerous souls who craved immortality, but the big floaty head who spoke to Borusa at the end of the story was some sort of artificial intelligence or computer programme.

Confused, I took the debate to Facebook, where the argument raged on. Among the 'he's dead' camp were **DWM** writers Ben Cook, Will Howells and Richard Molesworth, but TV writers Steven Moffat and Rob Shearman (among others) sided with me in the 'I always thought he was actually still alive' camp. Gareth Roberts helpfully said, 'I think he's a ghost', but still no consensus could be reached. None of us have quite plucked up the courage to ask Terrance Dicks, but I'm not sure it would make any of us change our minds now...

Tom

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Ask STEVEN MOFFAT

HEAVEN SENT SPECIAL!

Answering the burning questions posed by DWM readers – the man in charge of *Doctor Who*!

"Memory is a funny thing... we manufacture memories all the time."

■ **BOJUN REY GUNN asks: After *Heaven Sent*, does the Doctor have 4.5 billion years' worth of memories? He says he can remember 'it all' at the end of every cycle, which leads me to believe he can remember every second of it, but some people think that he only has memories of the last iteration. Also – how long did each cycle last, from the Doctor's perspective?**
Well technically, it shouldn't be possible that he remembers. Each time he burns himself up to power the teleport, he prints a new version of the man he was, with only the memories he had on arrival. So what does he *mean*, when he says he remembers, when clearly he can't? Well first, memory is a funny thing – we manufacture memories all the time. Stories your parents told you about you when you were a baby become memories you can't really have. The party you remember going to at school, and then discover you could never have attended. Memories become stories, the Doctor tells us. But I think stories become memories, too. So in that moment when the Doctor figures out the only way to break through the wall is to keep making new versions of himself, and puts it together with the fact that seven thousand years have passed without time travel, and realises that – oh dear God – he's been doing that very thing for a long time, it *feels* like he remembers. In that plunging moment, he feels the weight of the centuries behind, and the horror of the millennia ahead. In other words, he makes a memory where one can't exist.

That's one explanation. Personally, I think there's more to it. Remember, he's trapped inside his own confession dial. The castle chambers, and the monster slouching towards him, are composed of his own worst nightmares, and his nightmares are composed of his worst memories. In a world designed to suck your bad dreams from your mind and feed them back to you, isn't it possible that his worst day – the one he's living right now, again and again – is hanging in the air around him? He's trapped in the Wi-Fi of his bad dreams, and he can't shut them out.

So, yes, I suppose he has 4.5 billion years' worth of memories in his head. But loads of the details are identical, so for the Doctor's sake, let's assume that a lot of data compression is possible! He's the Doctor – surely he's as clever as a digital download (especially as he sort of is one now).

Your second question: in my head the Doctor is in the castle for several weeks. I assume it varies, depending on how the rooms rearrange, but it's probably about three weeks. But it wasn't always that way. Read on...

■ **JONATHAN KNAPP asks: If the Doctor leaves his clothes for himself in *Heaven Sent*, was there a previous version who was left naked?**
Naked Doctor Who?? It's AGAINST THE LAW, I tell you. Showrunners have been executed for less. No, of course there wasn't – I sort of wrote that moment to force you to think that the first time round the castle (the first of many times) wasn't the same as the version we saw. By the time *Heaven Sent* starts, the Doctor has been going round the loop for seven thousand years, and the details have settled down to a fairly precise repeat. But each detail of the repeat takes a while to fix in place.

For instance...

He always dives into the water. But the first time he clambers out, he finds himself in a room with a fireplace. He lights a fire, and dries his clothes on the rack. While he's waiting, he finds another set of clothes and puts them on. These clothes are provided by the castle (just as it provides him with soup, and a bed to sleep in) and don't resemble his own – just your basic, ordinary clothes, but in his size.

The first few hundred times he goes back and puts his own clothes on. But then, as the loop gets tighter (I'll explain in a moment) there comes the time he never makes it, because he's too busy to bother. Next time round, the Doctor finds his own clothes drying for him. The loop is complete – the end now triggers the beginning, and that makes it permanent.

■ **DANIEL PITTS asks: Why did the diamond wall not reset each time like the rest of the castle?**
Because it's not a room in the castle, it's the outer wall of the dial. The clue is that it's 20 feet of Harder Than Diamond. Why bother making it so hard, if a resetting stone wall would do? This is the wall between his recycling puzzle box and freedom. They made it tougher than any living thing could ever get through. Except, of course, the Doctor.

■ **DARREN JAMIESON asks: What happened to the bodies of the Doctor's skeletons? Why did only the skull remain each time?**
Because he attached his skull to the teleport mechanism, and it fused with it. Remember he had to pull the wires off it?

■ **CLAIRE TEAL asks: Who put the chalk marks around the missing paving slab, and who buried the slab in the ground? Was it whoever created the trap?**
Oh, this is... wrong somehow. I figured out, in detail, how the Doctor's first few trips round the castle worked, but I deliberately buried it. I wanted atmosphere and mystery: for us to be trapped in the Doctor's nightmare, never sure what to trust. And I particularly liked (and still like) the idea that everyone would have a different theory about the logic. Peter Capaldi has one version, Rachel Talalay has another, and in a moment you'll have mine. But mystery and discussion is better, I swear.

So. What follows is *not* canonical. It's just the best I could work from what the Doctor told me. Frankly, and with all my heart, you're better off not reading what comes next. Never trust answers – they're the opposite of conversation.

Okay...

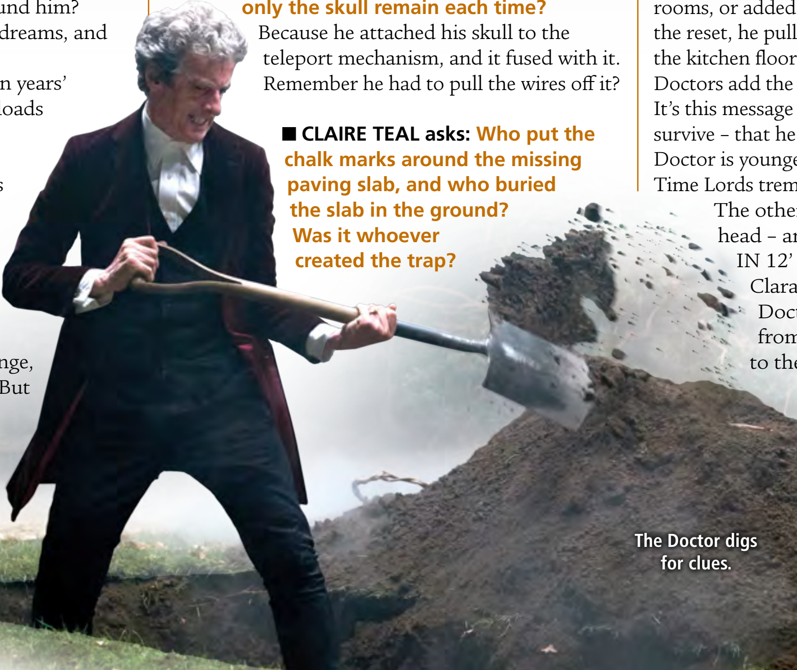
The first time round the castle, the Doctor is there for many years – because there is no clue leading him to room 12. He's ancient by the time he understands that room 12 is important. It's a very old man who starts punching the wall...

After a few thousand years of this, he realises he's going too slowly. He needs to get the next version of himself into room 12 faster. But how to leave a message in a recycling puzzle box that a man like him would ever trust?

One ancient version of the Doctor doesn't punch the wall. He totters back out of the chamber before the veiled creature can arrive, and scratches the words 'I AM IN 12' in every nook and cranny he can find. He chooses that message because it sounds a little like a cry for help, and that always appeals to him. The next Doctor might even be fooled into thinking it's Clara. Oh, the cruelty of the Doctor to himself!

He knows that some of those hidden messages might just survive, because he knows the castle reset isn't perfect – the dust in the teleport room, the skulls in the water, the way the portrait of Clara he painted (of course it was him, the soppy old fool) has aged. Suspecting that objects moved from rooms, or added to them, sometimes can resist the reset, he pulls a scratched-on flagstone from the kitchen floor and buries it in the garden (later Doctors add the details of the arrows and the spade). It's this message – one of only two that manage to survive – that he always finds. The loop shrinks, the Doctor is younger as he punches the wall, and the Time Lords tremble as the storm grows closer.

The other message that survived? In my head – and I suppose, only there – 'I AM IN 12' is also written on the back of Clara's portrait. The trouble is, the Doctor draws too much strength from her smile ever to turn her face to the wall... DWM



The Doctor digs for clues.

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

The Two Masters!

This summer, an epic new run of audio adventures will bring together two incarnations of the Master – once again played by Geoffrey Beevers and Alex Macqueen, who have both regularly played the character on multiple occasions for Big Finish. The two Masters will join forces in a special trilogy of stories featuring the Fifth, Sixth and Seventh Doctors.

"A 'Two Masters' storyline was something I'd been thinking about for a while," Alan Barnes, script editor at Big Finish, tells **DWM**. "Ever since Alex Macqueen's new Master arrived in *UNIT: Dominion*, putting him opposite Geoffrey Beevers' Master seemed irresistible. But if two Masters are better than one, then three Master stories are definitely better than two! So I came up with a dastardly plan for a whole trilogy of adventures."

The trilogy begins in April with *And You Will Obey Me*, in which the Fifth Doctor (Peter Davison) arrives at a quiet churchyard in the English countryside – the supposed last resting-place of the Geoffrey Beevers Master. But alien forces are gathered around, determined to ensure that the Master will not rest in peace...

Then, in May, Justin Richards' *Vampire of the Mind* has the Sixth Doctor (Colin Baker) suspecting the hand of his oldest enemy behind a spate of mysterious disappearances... but will he even recognise this 'new' Master, when he arrives at the scene of one of their earlier encounters?

The saga concludes in June with *The Two Masters* by John Dorney, as the Seventh Doctor (Sylvester McCoy) is drawn into a desperate battle with his arch-enemy – squared!

The trilogy has been directed by Jamie Anderson. "It was a pleasure to be invited to direct this long-awaited team-up between two versions of one of *Doctor Who*'s most iconic villains," says Jamie. "Alan and his writers have come up with a 'masterplan' which is sure to surprise fans of this classic character – in his 45th year of terrorising the universe."

"This is something that our listeners have been asking us to do for ages," confirms executive producer Nick Briggs. "So we're very happy to deliver! It's also something that our boss, Jason Haigh-Ellery, was very keen on. The idea has been a long time in the making, because we wanted to get it totally right. As is fitting, it's slightly crazy, slightly mind-melting and massively exciting with loads of shocks, twists and turns along the way. We're also very happy to have Jamie Anderson on board as director. He did a fantastic job of directing and producing our audio versions of his father Gerry's creation, *Terrahawks*, so we gave him the opportunity to work on our *Doctor Who* range. He's established a great working relationship with our Doctors and we hope he'll be with us for many years to come."

Ahead of the trilogy, Geoffrey Beevers' Master is also set to menace Victorian London in *Jago & Litefoot: Series 11*, which will be released in April.

Double trouble for Sylvester McCoy!

River Song brought to book!

The adventures of the Doctor's fourth wife, River Song, continue in a new release from BBC Books, *The Legends of River Song*, containing stories by Jacqueline Rayner, Guy Adams, Jenny T Colgan, Steve Lyons and Andy Lane.

River's back!

"These are just a few of River Song's exploits, extracted from her journals," explains editor Justin Richards. "Sometimes, she is with the Doctor. Sometimes she's on her own. But wherever and whenever she may be, she is never far from danger and excitement. This is just a tiny portion of her impossible life. But it will reveal more than you've ever known about the legend that is River Song."

The short story collection will be published first as an ebook on 11 February, priced £8.34 and then as a hardback edition on 2 June, priced £9.99.

'Complete' blu-ray & DVD sets out in March

BBC Worldwide releases the most recent 14 episodes of *Doctor Who* as *The Complete Ninth Series* on both DVD and Blu-ray on 7 March (price to be confirmed).

In addition to all 12 episodes of the 2015 run, the set will be bookended by both the 2014 and 2015 Christmas Specials – *Last Christmas* and *The Husbands of River Song*. There will be more than five hours of bonus features including: a commentary for *Under the Lake/Before the Flood* with actress Sophie Stone, writer Toby Whithouse and producer Derek Ritchie; a commentary for *The Woman Who Lived* with actress Maisie Williams and Derek Ritchie; a commentary for *Sleep No More* with actor Reece Shearsmith and writer Mark Gatiss; *Doctor Who Extras* for 13 episodes from *The Magician's Apprentice* to *The Husbands of River Song*; and six short documentaries: *Writing Who*, *Dalek Devotion*, *The Adventures of River Song*, *Doctor Who: Sublime Online*, *Clara's Journey* and *The Fan Show's Finest*.

BBC
DOCTOR WHO
THE COMPLETE NINTH SERIES

New Fourth Doctor audio series set for 2017 release

Tom Baker and Lalla Ward join forces once more in a new series of audio stories.

Recording is now complete for the sixth series of Fourth Doctor audio adventures from Big Finish Productions. The full-cast stories star Tom Baker as the Doctor, Lalla Ward as Romana and John Leeson as K9 – and will be released in 2017.

The first story is written by Justin Richards. Among the guest cast are Christopher Benjamin and Trevor Baxter, who reprise their roles as Henry Gordon Jago and Professor George Litefoot – the Victorian investigators who first appeared in 1977's *The Talons of Weng-Chiang*, and have since appeared in their own extensive audio series.

This first release begins a bumper run of nine stories, which also features the return of two old enemies, as Romana's past begins to catch up with her…

Set during the events of Tom Baker's final television season, the new series of adventures includes a contribution from Adrian Poynton, the writer of the TV series *White Van Man*. The remaining stories have been written by Cavan Scott and Mark Wright, James Goss, Phil Mulryne, Jonathan Morris, and Andrew Smith – who wrote one of the original TV adventures for the Fourth Doctor and Romana: 1980's *Full Circle*. Marc Platt, who wrote the 1989 TV adventure *Ghost Light*, has written the two-part series finale. Titles and further story details will be announced later this year.

While this sixth series remains a year away, Big Finish launches its *fifth* series of Fourth Doctor audios this month. In the first adventure, the Doctor, Romana and K9 face the *Wave of Destruction*. Turn to page 72 for **DWM**'s preview…

DOCTOR WHO
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STEPHEN COLE & JUSTIN RICHARDS
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SHAKEDOWN
TERRANCE DICKS
THE KING'S DEMONS
SCREAM OF THE SHALKA
PAUL CORNELL
AND THE CLAWS OF AXOS

Into 2016 with BBC Audio

BBC Audio has announced some more titles for its talking book range for release in 2016. The forthcoming titles so far confirmed are:

- **4 Feb** *The Space Museum* by Glyn Jones, read by Maureen O'Brien. RRP £20

- **3 March** *Shadow in the Glass* by Stephen Cole and Justin Richards, read by India Fisher. RRP £25

- **3 March** *Death to the Daleks* by Terrance Dicks, read by Jon Culshaw, with Dalek voices performed by Nicholas Briggs. RRP £20

- **7 April** *Amorality Tale* by David Bishop, read by Dan Starkey. RRP £25

- **7 April** *Time Lord Fairy Tales* by Justin Richards. The readers are Tom Baker, Paul McGann, Joanna Page, Michelle Gomez, Adjoa Andoh, Ingrid Oliver, Anne Reid, Dan Starkey, Sophie Aldred, Rachael Stirling, Samuel Anderson, Nicholas Briggs, Pippa Bennett-Warner, Yasmin Paige and Andrew Brooke. RRP £17.99

- **7 April** *Cybermen – The Invasion* (an adaptation of *The Invasion* by Ian Marter), read by David Troughton with Cyber voices by Nicholas Briggs. RRP £20

- **5 May** *Shakedown* by Terrance Dicks, reader TBC. RRP £25

- **5 May** *The King's Demons* by Terence Dudley, read by Mark Strickson. RRP £20

- **2 June** *Scream of the Shalka* by Paul Cornell, reader TBC. RRP £25

- **2 June** *The Claws of Axos* by Terrance Dicks, reader TBC. RRP £20

7 April also sees the release of *The Memory of Winter* by George Mann (reader TBC, RRP £9.25); the final chapter in the *Winter* series of audio readings featuring the Twelfth Doctor and Clara.

Read the script to this year's series finale!

Scripts Online

Steven Moffat's scripts for the final two episodes of *Doctor Who*'s 2015 series – *Heaven Sent* and *Hell Bent* – have been made available online, free of charge, by the BBC. To access the scripts go to *tinyurl.com/11Heaven* and *tinyurl.com/12HellBent*

The Black Archive

Obverse Books launches *The Black Archive* in March, an unofficial series of book-length studies of single *Doctor Who* stories from 1963 to the present day.

Six titles in the series will be published each year, in digital and print editions. Each title is a 20,000- to 30,000-word study of a single televised *Doctor Who* story, drawing on all eras of the series' history.

The Black Archive launches with four titles in March: *Rose* (compiled by Jon Arnold), *The Massacre* (James Cooray Smith), *The Ambassadors of Death* (LM Myles) and *Dark Water/Death in Heaven* (Philip Purser-Hallard). See *obversebooks.co.uk* for more details.

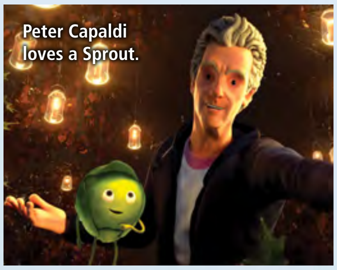
Myth Makers

Reeltime Pictures has announced the latest titles in its DVD interview series, *Myth Makers*. Available now is an interview with Philip Hinchcliffe, *Doctor Who*'s producer during the early years of Tom Baker's time as the Doctor. An interview with Andrew Smith, writer of 1980's *Full Circle* and several audio stories, is released on 1 February; an interview with writer and former Target Books editor Nigel Robinson follows on 1 March; and an interview with *Vengeance on Varos* writer Philip Martin is out on 1 April. Each *Myth Makers* release costs £10 and is available on DVD, to download or to stream – see *www.timetraveltv.com* for details.

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...



Peter Capaldi loves a Sprout.

Everyone Loves a Sprout

■ **Peter Capaldi** spearheaded BBC One's Sprout Boy Christmas campaign, voicing the animated trail in character as the Doctor. On 8 December Peter visited 14-year-old fan Daniel Norton at a London hospital.

Who No They Didn't!

■ **Colin Baker** and **Louise Jameson** appeared panto-costumed in BBC One's Christmas Eve *Pointless Celebrities* Special hosted by **Alexander Armstrong**. For *Doctor Who*'s 52nd anniversary, **Peter Davison** joined with fans outside BBC Broadcasting House on 23 November to protest against BBC cuts. The musical *Gypsy*, in which Peter starred as Herbie opposite **Imelda Staunton**, ended its successful run in London on 28 November.

Colin and Louise on *Pointless*.

Zombie Matt

■ **Matt Smith**'s portrayal of Mr Collins in *Pride + Prejudice + Zombies* opposite his partner Lily James as Elizabeth Bennet arrives on 5 February in the US and 11 February in the UK. He plays Morgan in the pandemic horror picture *Patient Zero*, scheduled for release on 2 September.

Arthur's Ripping Yarns

■ The countdown is on for the CW's 21 January première of *DC's Legends of Tomorrow* (Sky1 in the UK) featuring **Arthur Darvill** as time-travelling rogue Rip Hunter, who assembles an array of heroes and villains to combat the immortal threat to all of time from Vandal Savage. **Karen Gillan** has been negotiating to play a young Glasgow singer in BFI/Channel 4 feature *Country Music*. Her pre-haircut movie *The List*, in which she plays Lily, is finally gearing up for release this year.

David Tennant joins Frank Skinner for *Room 101*.

Final Leftovers

■ **Christopher Eccleston** is likely to return as Matt Jamison following HBO's announcement of a third and 'definitive' final season of its *Prisoner*esque series *The Leftovers*. The show's critically acclaimed second season completed on 6 December, which included another *tour-de-force* Eccleston performance in the fifth episode, *No Room at the Inn*.

This Sceptred Tennant

■ **David Tennant**, who is back starring in the RSC's *Richard II* from 7 to 22 January alongside **Julian Glover** as John of Gaunt, discusses the play at London's Barbican on 16 January, having promoted it on *The Andrew Marr Show* on 20 December. David, **Catherine Tate**, **James Corden** and **Rebecca Front** were among contributors to C4's *Very British Problems at Christmas* on 17 December. David narrated Channel Five's *Greatest Sci-Fi Movies* on 11 December, BBC Four's *Inside Einstein's Mind: The Enigma of Space and Time* on 14 December and its associated *Einstein 100* short, and contributed to BBC One's *A Grand Night In: The Story of Aardman* on Boxing Day. He was a celebrity judge for ballroom dancing Children's Air Ambulance fundraiser *Strictly Charity* on 28 November and was the villain in Absolute Radio's *Star Clause: Snow Hope* on 18 December. David will shortly be seen in BBC One's *Room 101*, hosted by **Frank Skinner**, having taken part in the seventh recording for Series 16. Catherine Tate, in her Nan persona, was an *Alan Carr: Chatty Man* C4 guest on Christmas Day, while she played Penelope with **Bernard Cribbins** as Mate in Radio 4's Boxing Day drama *The Bed-Sitting Room*.

League Comeback

■ *The Mirror* suggests that The League of Gentlemen – **Mark Gatiss**, **Steve Pemberton**, **Reece Shearsmith** and Jeremy Dyson – may reunite for new TV episodes set in Royston Vasey, possibly in 2017. Pemberton said, "I think there's still an appetite for it, we're all still great mates and I see no reason why not. We talked about doing a reunion and said, 'Let's do it.' We won't rush it, we want to do it properly." Pemberton and Shearsmith are making a third series of BBC Two's *Inside No 9* while Gatiss plays Colonel Theakes in the *Dad's Army* film released on 5 February starring **Toby Jones**, **Bill Nighy**, **Michael Gambon**, **Daniel Mays**, **Bill Paterson** and **Sarah Lancashire**.

Peter Davison and Imelda Staunton at the last night of *Gypsy*.

© DAN WOOLER/REX/SHUTTERSTOCK

Catrin on Hot Tin Roof

■ **Catrin Stewart** and **Gareth David-Lloyd** play Maggie and Brick in Theatre Clwyd's production of Tennessee Williams' *Cat on a Hot Tin Roof* from 4 February to 5 March. **Rona Munro**'s acclaimed *The James Plays* tour from 3 February to 3 July. **Billie Piper** and **Hugh Bonneville** have become patrons of the Primary Shakespeare Company which works with schools to interpret and perform the Bard's plays.

Quickies

■ **Steven Moffat** rose eight places to 76 in the latest *MediaGuardian* top 100 power list with *The Lodger*'s **James Corden** placed at 50. **Samuel Anderson**'s latest film work includes crime thriller *Pleasure Island* as Nate, thriller *Je Suis Daddy* as Walter, and sci-fi feature *Genesis* as Shorey. **John Barrowman**'s final Magic FM show was his Christmas special. **Noel Clarke** reprises Sam Peel for *Brotherhood*, the third of his scripted urban trilogy, which he has been directing in London. *The Christmas Invasion*'s **Daniel Evans** has been appointed Artistic Director of Chichester Festival Theatre.

National treasure and *The Curse of Fenric*'s **Nicholas Parsons** will play *Sale of the Galaxy*'s evil android game-show host Nickel-plate Starsons in Big Finish's *Terrahawks* Volume 2 out in April.

Nicholas Smith in *The Dalek Invasion of Earth*.

Obituary

■ **Anthony Read**, who script-edited *Doctor Who*'s Key to Time season (1978-79) and wrote (with Graham Williams, as David Agnew) *The Invasion of Time* (1978) and *The Horns of Nimon*, (1979-80) died on 21 November aged 80. [*A tribute will appear next issue – Ed*] *Are You Being Served?*'s **Nicholas Smith**, who played Wells in *The Dalek Invasion of Earth*, died on 6 December aged 81. **Terence Denville** (sometimes credited as Terrance Denville) who has the distinction of being the only Cyberman to appear during Jon Pertwee's original tenure in *Carnival of Monsters*, died in October, believed to be 84. Only credited once on-screen (as a Cyberman in *The Invasion*), as an extra he also appeared in *The Faceless Ones*, *The War Games*, *Spearhead from Space*, *Doctor Who and the Silurians*, *The Three Doctors*, *Frontier in Space*, *Planet of the Daleks*, *Death to the Daleks* and *The Monster of Peladon*. *Crossroads* co-creator **Hazel Adair**, who with Peter Ling wrote an unproduced story adapted by Big Finish as *Hexagora*, died on 22 November aged 95.

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BY **TOM SPILSBURY**

Taking a look at the latest series' performance in the television ratings war...

Hell Bent concluded the series with the fourth highest rating of the 2015 series.

Doctor Who gets a slight boost as the season concludes

After slipping to a twenty-first-century low rating of 5.61 million for *Sleep No More*, Episode 10 of the latest series – *Face the Raven* – saw *Doctor Who* once again back over the six million mark.

The episode attained a BARB rating of **6.05 million** – a figure which includes not only those who watched on the night, but those who watched within a week of its broadcast. As usual, *Doctor Who*'s competition on ITV was the popular talent contest *The X Factor*, which had a consolidated rating of 7.65 million (plus another 0.24 million on ITV+1). BBC One's *Strictly Come Dancing* was top for the week with 11.77 million, while the weekly television chart was dominated by ITV's *I'm a Celebrity... Get Me Out of Here!*, which held six positions, with every episode attracting nine or ten million viewers. As such, *Face the Raven* was pushed down to 30th place on the chart – the lowest position any *Doctor Who* episode has held this century. However, the very fact that every new episode has made the week's Top 30 is itself a measure of how *consistently* successful *Doctor Who* has been over the past decade. Bear in mind that the Top 30 is generally made up of multiple editions of shows such as *Strictly*, *The X Factor*, *EastEnders*, *Coronation Street* and *Emmerdale* (plus, at this time of year, *I'm a Celebrity*), and it's clear just how well *Doctor Who* is performing compared to the hundreds of other programmes broadcast each week. Indeed, besides *Doctor Who* and the regular soaps, no other drama made an appearance in the Top 30 – the next best being *Casualty* on 4.90 million.

Episode 11, *Heaven Sent*, saw the upward swing continue, with a consolidated rating of **6.19 million**, putting it in 27th place on the chart. On this occasion *Doctor Who* edged closer to *The X Factor* on ITV, which had 7.43 million (plus on 0.26m on ITV+1), while *Strictly* remained the top show of the week with 11.55 million. The series finale, *Hell Bent*, held steady from the previous week's numbers with **6.17 million**, putting it at Number 29 in the TV chart.

So how has *Doctor Who* done overall this year? Well, over 12 episodes the show averaged 6.03 million in BARB figures, with the total 'reach' (*ie* the BBC's 'Live+7' number, which includes repeats and those watching iPlayer via computers and tablets within one week) slightly higher at 6.8 million. By comparison, 2014's BARB average was 7.26 million, with a 'Live+7' reach of 8.3 million. Sadly, the highest rating of this series (*The Girl Who Died*'s 6.56m) couldn't surpass the *lowest* number of the 2014 run (*Flatline*'s 6.71m).

Overall, it looks like *Doctor Who* has lost around 1.5 million viewers since the last series, which should give the BBC some pause for thought. (You can see a breakdown of the year-on-year numbers in the box at the top of the page.) While it is by no means a disaster, and *Doctor Who*'s ratings are still pretty good, it is a bit of a concern. Hopefully the show will be able to halt this decline when the next series airs.

Last issue, I mentioned ratings for a few other drama series such as *Call the Midwife*, *Death in Paradise*, *The Syndicate*, *New Tricks et al*, to try to put *Doctor Who*'s figures into context. None of the shows I mentioned, however, were science-fiction or fantasy adventure dramas, so I thought it might be instructive to take a look at how other genre shows have fared with British audiences in recent times. The answer is – sadly – not all that well.

Earlier in 2015, BBC One's adaptation of *Jonathan Strange & Mr Norrell* launched on Sunday 17 May with a reasonably strong 5.57 million (albeit a figure still lower than every twenty-first-century *Doctor Who* episode to date). However, the magicians' ratings declined each week, and by the final episode of the eight-part run they were performing to an audience of just 2.15 million. ITV's new Sunday evening drama *Jekyll and Hyde* has fared just as badly, launching with a consolidated 4.34 million (including ITV+1's screening), but shedding half of that already low audience by the fourth episode, and scraping along with just over two million viewers by December.

A better pretender to *Doctor Who*'s Saturday night throne was *Atlantis*, which launched on BBC One in the autumn of 2013 with an impressive 7.36 million. The first series averaged 5.8 million in the same post-*Strictly Come Dancing* slot that *Doctor Who* has just occupied. However, *Atlantis*' ratings dropped significantly for Series Two. Replacing *Doctor Who* in the Saturday evening slot the week after *Death in Heaven* was shown, *Atlantis* averaged 4.9 million for the six episodes shown in November and December 2014. With its fate already sealed, *Atlantis* returned for its final six-part run in the spring of 2015, with a high of just 3.27 million and a low of 3.02 million.

One series that has so far escaped the axe is BBC One's *The Musketeers*, which has been renewed for a third series. The show's opening episode performed well, with 9.28 million in January 2014. Overall, the first series averaged a strong 6.3 million viewers, but Series Two fared much worse, only managing 4.93 million for series-opener on 2 January 2015, with a low of 3.84 million for Episode 7. *The Musketeers* averaged 4.26 million across its second 10-part run, languishing at around Number 50 on the TV chart.

Only Channel 4's *Humans*, which launched with 6.12 million, while averaging 4.66 million across the series, could legitimately be described as another fantasy hit on British TV in 2015, and that's partly because it does some very good numbers for a much smaller channel. Indeed, *Doctor Who* has always been a bit of an exception within the sci-fi/fantasy genre, which has often been regarded as niche by British TV audiences – the preserve of BBC Two and Channel 4's 'cult' slots. If there's one sci-fi show that your average mainstream viewer still likes to watch, it's *Doctor Who*. And long may it remain so... **DWM**

YEAR ON YEAR RATINGS COMPARISON

	2014	2015
Average Live audience	**3.90m**	**3.20m**
Highest Live audience	**5.15m** (Ep1)	**3.66m** (Ep5)
Lowest Live audience	**3.58m** (Ep5)	**2.90m** (Ep8)
Average Consolidated audience	**7.26m**	**6.03m**
Highest Consolidated audience	**9.17m** (Ep1)	**6.56m** (Ep5)
Lowest Consolidated audience	**6.71m** (Ep9)	**5.61m** (Ep9)
Average number of timeshift viewers	**3.36m**	**2.83m**
Highest number of timeshift viewers	**4.02m** (Ep1)	**3.21m** (Ep1)
Lowest number of timeshift viewers	**3.02m** (Ep6)	**2.57m** (Ep9)
Average position in weekly TV chart	**13th**	**23rd**
Highest position in weekly TV chart	**2nd** (Ep1)	**13th** (Ep1)
Lowest position in weekly TV chart	**22nd** (Ep9)	**30th** (Ep10)
Average BBC 'Live+7' figure	**8.30m**	**6.80m**
Highest BBC 'Live+7' figure	**10.76m** (Ep1)	**7.41m** (Ep1)
Lowest BBC 'Live+7' figure	**7.76m** (Ep6)	**6.3m** (Ep9)

- 'Live' audiences are calculated by BARB to measure average number of viewers watching during original transmission.
- 'Consolidated' audiences calculated by BARB to measure 'live' viewers plus those who watch a recording within one week, including iPlayer watched through a TV, but not including repeats, or those who watch iPlayer via computers or hand-held devices.
- BBC Live+7 figures are the BBC's estimates of total audience 'reach' within a week of transmission, including all repeats and all iPlayer.

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Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

Happy new year! Our inbox is bulging with all the messages you've sent about the last series. Let's start by going back to Trap Street and the moment Clara had to *Face the Raven*...

STAR LETTER

Clara – she'll be missed!

A Final Farewell

■ ROSS MUSCROFT EMAIL

Hell Bent was truly beautiful. Clara has become the Doctor – she's run away from Gallifrey in a stolen TARDIS. Words can't describe how much I adore Jenna Coleman, and it's heartbreaking to think that this may be the last we see of Clara. *Face the Raven* was the first time that I ever screamed at the television in floods of tears as the raven plummeted into her chest. But nothing hurt me more than when the Doctor and Clara had their last scenes together in the TARDIS diner. Those were outstanding performances from Jenna Coleman, Peter Capaldi and Maisie Williams. I look forward to the 'Clara and Me' spin-off series which will (hopefully!) happen one day...

Ross' letter wins him a copy of *The Diary of River Song*, a CD box set of new full-cast audio dramas starring Alex Kingston. It's available from *www.bigfinish.com* this month, priced £20 on CD or to download.

Getting the Bird

■ CORY EADSON EMAIL

Well *Doctor Who*, you've done it again. *Face the Raven* was one of the most genuinely shocking episodes I've watched since the series returned in 2005. Yes, we all knew that the episode was going to be Clara's final bow (well, until she donned that rather pretty blue dress in the finale). Yes, we knew that the episode was all about 'facing the raven'. But I honestly didn't expect her to be killed off.

Since her first appearance back in 2012, Jenna Coleman has been utterly fantastic as Clara (and her various splinters scattered across time). An utterly likeable character portrayed by a charming actress, it was completely heartbreaking to watch her die. But my goodness, what a goodbye speech she got. Both Coleman and Capaldi were beautifully understated, and when Clara said, "I know it's going to hurt you, but... please... be a little proud of me," it felt like she was talking to me. Yes Clara, after travelling by your side on all manner of adventures through time and space for the last three years, it is going to hurt to say goodbye. But my goodness, I am *so* proud of you.

■ BILLY EDWARDS EMAIL

I'm not going to lie, I cried. *Face the Raven* is definitely one of my favourite episodes of this series, because we really got to see the great relationship Clara has with the Doctor, and Rigsy – arguably the best new character from the last series – came back. The whole 'street' also looked very magical!

■ LOUISE POND EMAIL

Face the Raven was one of the most imaginative, compelling and tragic *Doctor Who* stories I have ever seen. The script was so cleverly constructed; it was packed with humour and instantly engaging supporting characters. I think writer Sarah Dollard did Clara Oswald proud by making her one of the bravest companions, facing up to her own death and reminding the Doctor who he is. Peter and Jenna have always delivered exemplary performances, and their last scene together was heart-rending.

So, what about *Heaven Sent*...?

Heavenly Who

■ PHILIP BRENNAN MY CONFESSION DIAL

That Peter Capaldi, eh? Just when you think he can't get any better, along comes *Heaven Sent*. A beautifully judged performance, heartbreaking and uplifting, full of righteous anger and compassion. We are undoubtedly witnessing the finest Doctor since the mighty Tom. He was helped by Steven Moffat's beguiling and perplexing script and Rachel Talalay's imaginative direction. If there isn't a BAFTA in the offing for Mr Capaldi then I'm a Taran Wood Beast. Personally, I think he's one hell of a Doctor.

■ DAVID SNELSON EMAIL

I couldn't help but be reminded of the adventure game show *Fort Boyard* while watching *Heaven Sent*. I fully expected to see the Curator (resplendent in a sailor's cap) when the Doctor climbed the stairs to the tower!

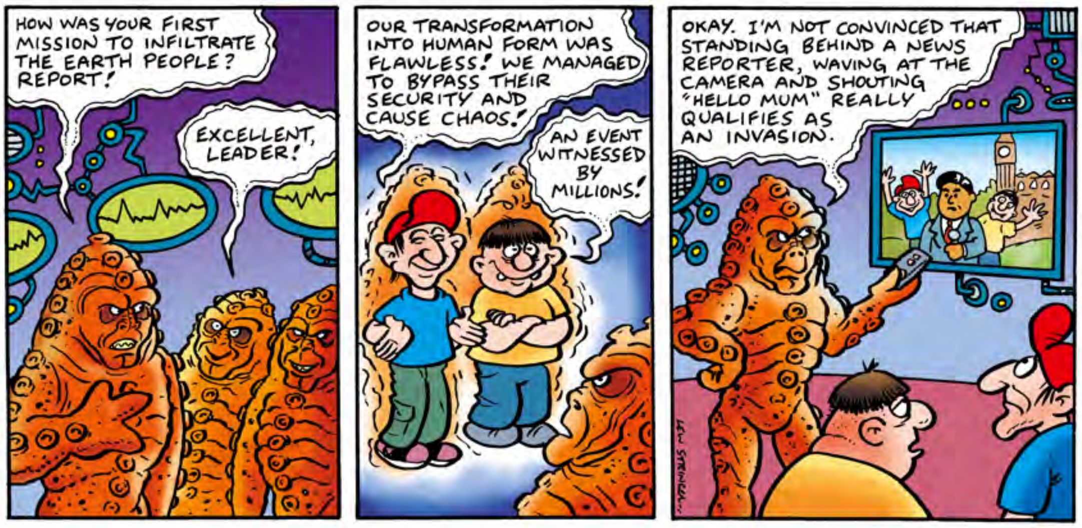
■ FINLAY WORRALLO EMAIL

Heaven Sent was beautiful, mournful, intelligent, disturbing, coruscating and terrifying. It was reminiscent of classic *Doctor Who*, with a relentless monster and a mix of fantasy and science-fiction. This was a completely innovative episode, stripped down to just three credited actors and two locations, but set over a jaw-dropping length of time. The best episode of the series so far. *Doctor Who* is truly sent from heaven.

■ JACOB LOCKETT EMAIL

I was quite disappointed when it was revealed that the Doctor had been trapped within his confession dial during the events of *Heaven Sent*. Up until that discovery, I was convinced that he was stuck in the Death Zone, an arena of nightmares and monsters that was first seen in 1983's *The Five*

THE DAFT DIMENSION by Lew Stringer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LEW STRINGER

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. **Email:** dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Doctors. However, despite my error, I still would've preferred the inclusion of the Death Zone in the narrative. It just fits so perfectly and seamlessly within the premise of the plot. I also think that its incorporation would've made *Heaven Sent* even more memorable than it already was, providing an excellent service to old-time fans and giving the production team a good enough reason to bring back the ever-popular Raston Warrior Robot. Steven's definitely missed a trick here!

■ **JACK CRANLEY** (12) IRELAND
Time-saving tip: If you're ever chipping away at a diamond mountain with your fist, think for a second... Why not use that spade you had earlier? It could save you a billion years!

Good thinking, Jack! But unfortunately, the Doctor only remembered about the wall each time he got to Room 12 – and by then, there was no way to go back for the spade...

■ **IVAN ROUTLEDGE** EMAIL
The real stand-out for me in *Heaven Sent* was the music. It played such a strong part in the scene and mood setting throughout the episode and I for one loved every note. Can't wait for a soundtrack album.

■ **JAMIE LIMOND** EMAIL
Heaven Sent was an astonishing story that somehow managed to be genuinely horrifying (the Doctor holds his own skull!) and at the same time it made made an eternity of fear, pain, death and loss a joyous paean to never giving up and never giving in. But the biggest revelation of *Heaven Sent*? "Get up off your arse!" The Doctor thinks in swear words!

■ **ROB IRWIN** EMAIL
I've just finished watching *Heaven Sent*. What an extraordinary show we all love. Peter Capaldi is outstanding as the Doctor. What a singular writer we have in Steven Moffat. And how exceptional are the rest of the cast and crew who create the series? When I look back on the diversity of episodes we have seen this series, I can't think of another show remotely like it – let alone one that has run for 52 years. Incredible.

The Doctor in *Heaven Sent*, possibly thinking in mild swear words!

■ **FIONA WALLACE** EMAIL
I just want to say thank you to both Steven Moffat and Peter Capaldi for *Heaven Sent*. I no longer feel alone knowing that the Doctor found it difficult to get over the loss of Clara. I lost my Uncle Douglas in April and I found it hard to come to terms with his death, which was sudden and unexpected. He was more than an uncle to me, he was my friend and a fellow *Doctor Who*/*Sherlock* fan. I miss him terribly everyday. Clara's line, "You are not alone, you aren't the first person to lose someone," really spoke to me and I felt Clara was urging me to get over my loss as well. I thought Peter's performance in this episode was amazing and this is one of Steven's best scripts.

■ **JENNIFER STEMPEL** SCHNECKSVILLE, PA
I began watching *Doctor Who* when *Deep Breath* aired in late summer 2014. It is because of the consistently outstanding achievements in writing, direction, production, special effects, music, design, and acting by the talented men and women associated with the programme that I will forever be a Whovian. But it is specifically the performance by Mr Peter Capaldi as the Doctor that so often leaves me in speechless awe. Mr Capaldi's acting in *Heaven Sent* is an unforgettable *tour de force*. You, sir, are brilliant.

■ **STEVE WILKINS** EMAIL
I watched *Heaven Sent* again tonight because, let's face it, it bloomin' well deserves a second viewing. It wasn't until the Doctor got out of the water and found his clothes hanging up to dry, that it dawned on me. When the Doctor first arrived, 7000 years before the Doctor we see here, he must have done the whole adventure naked! He had to take all his clothes off and leave them drying the first time so he could find them the second time. Now, I know that the Moff likes to push the boundaries with the show, but I, for one, am glad that we didn't get a flashback sequence!

A step too far? In 2013's *The Time of the Doctor*, both the Doctor and Clara spent a long time in the nuddy! Anyway, Steven offers an alternative scenario on page 4. Eventually, the fully clothed Doctor emerged at the end of *Heaven Sent* on Gallifrey...

Gallifrey Stands!

■ **ADRIAN DAVIES** EASTHAM, WIRRAL
Wow what an end to the series *Hell Bent* was! Mr Moffat brought so many twists into the story, with Rassilon and the High Council being banished, and the General's regeneration. Then what a climax to have Clara and Me disappearing off in a stolen TARDIS. And the fantastic use of a classic TARDIS interior was lovely.

■ **ELIZABETH WEBSTER** (19) EMAIL
I don't think we've ever had a series finale like *Hell Bent*. It turns out we have been left with more questions than we started with! It wasn't made entirely clear – what is the Hybrid? And are Clara and Me now travelling through time and space together, or did Clara indeed go back to Gallifrey?

A case of man-flu?

■ **SAMUEL ROME** EMAIL
Hell Bent provided an emotional closing chapter, rather than an action-packed extravaganza, and that's not a bad thing. I loved seeing how the Matrix has been brought up to date. I'm very sad to see this series come to an end.

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@RobKeeley Astronauts in space... People drilling for gas... When did we start living in Season Seven?
@Robin_Calvert *Strictly*'s ratings are up with sexy young dancers. *Doctor Who* needs a sexy young male companion?
@The_BeeSting Steve Lyons & Adrian Salmon's comic strip for the **DWM** 494 has a very classic *Doctor Who Annual* feel about it. Perfectly festive!
@keither909 *Hell Bent* was amazing! That TARDIS! That ending! I hope Clara and Me never stop running. Best season yet.
@daveboybrookes How about starting a new series with the Xmas episode then followed by a series? No competition from *The X Factor etc*.

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

■ **SIMON DARLEY** EMAIL
I'm sorry to say the recent series finale left me feeling it was a bit of an anti-climax. Would the Doctor really have let Rassilon go just like that? Effectively a war criminal, roaming the galaxy at large? I know the War Doctor was supposed to have been even worse, but at least he regenerated into a better person. And the scene where he shot the General – it seemed more than a little out of character, serving only to show an on-screen gender regeneration.

Ashildr's return was spoiled by the 'Next Time' trailer. The memory wipe plot device has been seen before, as I am sure fans will (no pun intended) remember. And having Clara flying off into space gave the impression her story was left unfinished, making it hard to accept she really has gone – if she was to return in future, why not use one of her many time-clones instead and leave the original Clara dead? It felt to me like a big build-up to a non-existent ending. ►

Most Dedicated DOCTOR WHO Fan Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

■ **SIMON MARSHALL** EMAIL
Last year, due to an illness from which I am fortunately now recovered, I was unable to leave the house for a period of three months. However, I was able to use my time productively by watching every single existing episode of *Doctor Who*, in order, from *An Unearthly Child* through to *Last Christmas* (the most recent episode available at the time). I watched up to 16 hours a day, and loved every minute. The weeks just flew by. In fact, I enjoyed it so much, I may do it all again this summer. Beat that, Time Team!

■ Crikey! Are you as dedicated a fan as Simon? If so, then send your story and pictures to the usual address...

Would you go Time Team extreme?

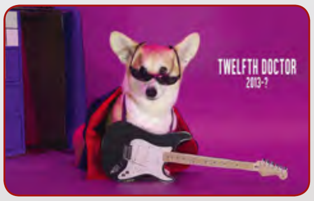
WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

In November 2015, Oscar-winning director Peter Jackson posted this video to his Facebook page. See him receive a message… delivered by the Doctor! Go to: **tinyurl.com/DirectorJackson**

Enjoy some of the most memorable behind-the-scenes interviews and footage in this 91-second reminder of the last series of *Doctor Who*. Go to: **tinyurl.com/Who91**

Watch in awe as the team at Bright Bricks build a full-size TARDIS for the BBC's *Doctor Who* Festival – made from 100,000 LEGO Bricks! Go to: **tinyurl.com/TARDISLEGO**



Wally the Welsh Corgi celebrates 52 years of *Doctor Who* by dressing up as every incarnation of the Doctor – complete with accessories! Go to: **tinyurl.com/CorgiWho**

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Doctor Who brand account manager Edward Russell discusses the many challenges of his job with a very small Drashig. Move over Graham Norton! Go to: **tinyurl.com/EdDrashig**

Still, it was great to see the old-style TARDIS control room once more, and overall I've really enjoyed this year. Next series, can River Song be the new companion? And can we please get back to more straightforward plots?

FRANK BAND WIRRAL
I thought *Hell Bent* was a disappointing finale. Great start, building on the pay-off from *Heaven Sent*, but as soon as Clara was extracted, the story largely abandoned the Gallifrey and Hybrid themes. And, yet again, *Doctor Who* wouldn't let someone stay dead.

I thought the Doctor regretted making Ashildr immortal, so it's ironic that he seems to have inadvertently made Clara immortal too – at least until she returns to Gallifrey. And what state of mind must Ashildr be in, having lived to the very End of the Universe? Yes, the 'old' TARDIS control room distracted me nicely for a while and Peter and Jenna were both brilliant, but I thought the second half was a let-down.

MATTHEW ROSE EMAIL
Hell Bent was an explosive finale and a great way to end Capaldi's second year. Rachel Talalay is without a doubt one of the show's best directors. Her camera angles matched the incredible script by Steven Moffat.

I'd like a Big Finish audio, or another TV episode, explaining and developing more of the Sliders and the mysterious woman in the barn – was she the Doctor's mother? A regeneration of Claire Bloom's character from *The End of Time* perhaps, or a separate entity?

I was a little disappointed that Rassilon was defeated so quickly, but this undoubtedly leaves the door open for a return. Clara had a great ending, especially as she now has her own companion and TARDIS – another Big Finish spin-off, perhaps?

Another song comes to an end…

KATRIONA HUNTER EMAIL
I've just finished watching *Hell Bent* with my fiancé and absolutely loved it. I never was a Clara fan, but I was always a Steven Moffat advocate. Clara now makes complete sense; the reason she was so like the Doctor was because she was heading towards a life just like his. Now I would like an occasional episode with Clara and Ashildr to happen. I would also like to find out more about the Hybrid – is it really the Doctor? The problem with prophesies is that they always get misinterpreted. Certainly this is a reminder the Doctor should never ever be left unattended, especially when mad and unarmed. This series has just been brilliant and filled with nods to previous Doctors.

RYAN GRAY-MCCOY NEW ZEALAND
What a blast the latest series has been! I might have to watch it all again. It's definitely my favourite since the 2010 run, and Ashildr has been the best recurring character since Captain Jack. I certainly hope that she and the 'diner' TARDIS make a return – after all, we never got concrete evidence about who (or what) the Hybrid is. And I think that the new sonic screwdriver looks awesome.

THOMAS BARKER EMAIL
Hell Bent was amazing, but I'm sort of relieved that Clara's gone because now we can move on to a new chapter in the Doctor's life – hopefully without chalkboards.

TOBY FORREST EMAIL
I've enjoyed the series immensely this year. The sheer variety of storytelling has been most impressive. We've had an epic adventure with the Daleks and Davros, a claustrophobic base under siege, and a Zygon thriller with a chillingly intelligent comment on the consequences of war. The entire team should be applauded for their skill, determination and for their fantastic ability to show innovation in the series. So to Steven Moffat, Brian Minchin and everybody involved, I'd like to say thank you, thank you so much. I'm having the time of my life!

And Finally…

CHRISTOPHER OWEN EMAIL
Those 12 weeks went by quickly, didn't they? To my mind, that has been the best series in years, maybe even the best yet; so it'd be easy to feel a gap forming on Saturday evenings now it's all over. Not the case! I'm writing this on Saturday night, having just finished **DWM**'s latest brilliant comic strip *The Dragon Lord* Part One. Having more adventures with the Doctor and Clara seems extra special now we know how it all ends. And I'm now settling down to listen to a Tom Baker audio drama from Big Finish. The Doctor may not be in the TV schedule this week, but there's a double-bill in my house!

Hurrah! The Doctor's adventures never end. We'll have your thoughts on *The Husbands of RIver Song* next issue… **DWM**

On This Month…
10 YEARS AGO

It's 2006, and **DWM** 365 celebrates the Tenth Doctor's first adventure…

Tennant in the TARDIS!

DWM 365 was packed with goodies concerning *The Christmas Invasion*, the recently aired festive Special that marked the Tenth's Doctor's début. David Tennant spoke to **DWM**'s Benjamin Cook about his first day on set as the star of the show: "The first day was really scary. It was terrifying. I don't think I realised it at the time, but when I got home that night, I was absolutely exhausted – and I think it was all the nervous energy, you know? … But it gets easier. There's such a good atmosphere on set – a very calm atmosphere – and everyone's so friendly, which helps to take the edge off any nerves that you might be feeling."

Suited up for the Sontarans

Over two years before he'd encounter them on screen in 2008's *The Sontaran Stratagem/The Poison Sky*, the Tenth Doctor took on the Sontarans in his first **DWM** comic strip – *The Betrothal of Sontar*, written by Jon Tomlinson and Nick Abadzis, and illustrated by Mike Collins. With the first story of the 2006 series, *New Earth*, still three months away, this all-action adventure marked the first story for the Tenth Doctor in his new pinstripe suit and coat, too!

New Adventures!

There would be more comic strip adventures to come for the Doctor as *Gallifrey Guardian* reported that a new magazine for children would launch in the spring of 2006: "*Doctor Who Adventures* will be big, bright and bold – just like the series itself – and will be the perfect companion for the younger *Doctor Who* fan." said Moray Laing, writer for the magazine. A decade later, and both **DWM** and *DWA* are still going strong…

DOCTOR·WHO
AS SEEN ON TV!
UNDERCOVER INVASION
A BRAND NEW ADVENTURE BEGINS!

BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
EVERY EPISODE EXPLORED
INSIDE THE DOCTOR WHO FESTIVAL
THE 2016 YEARBOOK
THE STORIES BEHIND THE COLLECTABLES
The essential guide to Peter Capaldi's second series

Why Did the Doctor Cross the Road?
After just a few days it was one of the most talked about posts on social media for the entire year

"I love Peter Capaldi. You truly believe that he's an alien who's lived for over 2000 years. I'm fascinated by his mannerisms..."

Episode 12
Hell Bent
CLASSIC SCENE
DATA FILE
REVIEWS

Available now at WHSmith, price £5.99.

Panini Magazines

A SONG for all time

Since 2008, River Song has crossed paths with the Doctor many times. But now she's set for a series of adventures all of her own...

FEATURE BY **DAN TOSTEVIN**

Alex Kingston débuts as RIver Song in *Silence in the Library*.

"I never expected this character to become so beloved," admits Alex Kingston, who plays River Song, "and I'm still a little bemused, actually, as to why she is. But it's lovely, because it's men, women, boys, girls – everybody responds to this character, which is really nice.

"Certainly, meeting my fans over the years, the one thing that I have realised is that she's become this great symbol of strength, individuality; she can be who she is, without feeling that she has to be something else, or has to conform, or fit in. Interestingly, I've started to realise that perhaps this is actually a character who symbolises something really positive, particularly for young girls and women who feel intimidated or pressured, whether it's in school or society, or wherever they are, if they're feeling a little lost.

"But at the same time, I feel that ultimately you don't need a character to be your crutch through life," she continues, modestly. "You can watch and enjoy and love a character, but ultimately, *you're* the person who gets yourself through. That's something that I say to quite a lot of the fans who will say to me, 'You're the reason why I'm able to get up in the morning', or whatever. I'm like, 'That's terribly flattering, but actually it's not me, it's you – *you* do it'. So it's important to make fans realise that they are the masters of their own destiny. It's not me."

Nonetheless, River is one of *Doctor Who*'s most successful characters, and today, her popularity is being cemented like never before. It's a hot July morning, and Alex is speaking to **DWM** in the London recording studio where she's working on the first series of River's audio spin-off, *The Diary of River Song*.

"I haven't done that much audio before," she confesses. "I've done some, but not a massive amount. Just the experience of standing in this small contained booth with cans [*ie* headphones] on, and hearing my breath, and hearing how quiet I can be, or how you can convey so much just with your voice. If I speak and I'm smiling, or thinking warmly about something, how that will change the tone and texture of my voice... It's fabulous to do all of that.

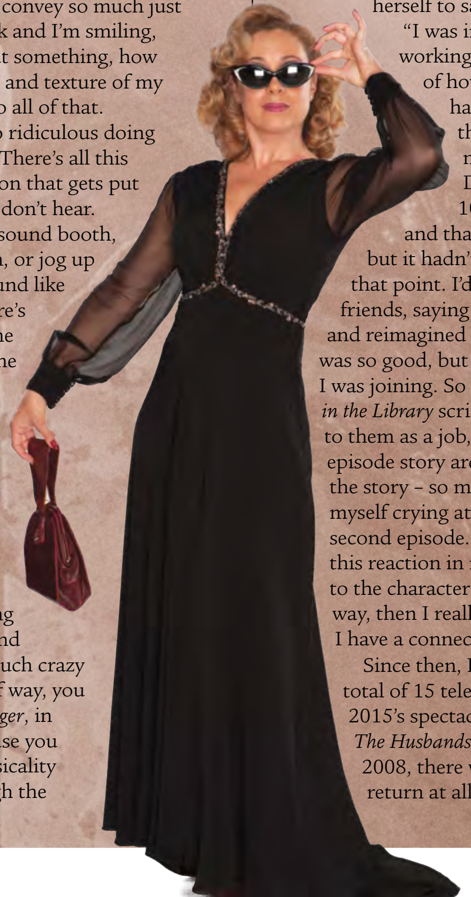
"I mean, we all look so ridiculous doing it!" she adds, laughing. "There's all this fantastic sound production that gets put on afterwards, which we don't hear. But when you are in the sound booth, you have to stand, or run, or jog up and down, to make it sound like we are running, so there's a different quality to the way that you speak. One day, I almost passed out, because I was hyperventilating so much – I thought, 'Oh my God, I'm going to faint', because I'd been working so hard! I wish somebody was standing outside with a video camera, and just videoing all of us in our little sound booths. We're all doing such crazy things. In a funny sort of way, you act more, and you act *bigger*, in your sound booth, because you want to convey that physicality and that emotion through the microphone. So it's great fun to do – and it looks really stupid!"

Alex first played River alongside the Tenth Doctor, in Steven Moffat's 2008 two-parter *Silence in the Library*/*Forest of the Dead*, as a mysterious figure from his future who sacrificed herself to save the day.

"I was in America, living there, working there, and I had no sense of how big the *Doctor Who* reboot had become," Alex recalls, of those first two episodes. "I mean, I knew that Russell T Davies [showrunner, 2005-10] had started it up again, and that it had been successful, but it hadn't come over to the States at that point. I'd heard about it, just from friends, saying that it had been restarted and reimagined and reworked, and that it was so good, but I really didn't know what I was joining. So when I was sent the *Silence in the Library* scripts, I just literally responded to them as a job, where I was doing a two-episode story arc. I loved the writing, I loved the story – so much so that I actually found myself crying at the end of reading the second episode. So I thought, 'If I'm getting this reaction in myself, if I'm responding to the character and to the storyline in this way, then I really should do it, because I have a connection to the characters'."

Since then, River has appeared in a total of 15 television episodes – including 2015's spectacular Christmas Special, *The Husbands of River Song* – but back in 2008, there was no suggestion she might return at all.

The Diary of RIVER SONG SERIES ONE
FULL CAST AUDIO DRAMA
BIG FINISH
FROM THE WORLDS OF DOCTOR WHO
The Diary of RIVER SONG
SERIES ONE
ALEX KINGSTON • PAUL McGANN • SAMUEL WEST • ALEXANDER VLAHOS



"I wasn't expecting anything more than just turning up and acting the role," says Alex. "Joining, arriving, having this great secret, and dying – I thought that was going to be it." Regular cast members David Tennant and Catherine Tate had their suspicions ("They definitely seemed to be a little intrigued," recalls Alex, "because I don't think Steven had said anything to David"), as did Russell T Davies ("I've read, subsequently, that Russell thought there was more to this character"), but Alex "didn't know anything like that. I thought it was just a terribly, terribly sad story."

When Steven succeeded Russell as showrunner, River became a recurring character, eventually revealed as wife (and killer!) of the Doctor, daughter (and childhood friend!) of Amy Pond and Rory Williams, and a time-travelling hero (with the power to regenerate!) in her own right. But on TV, we only see River's encounters with the incumbent Doctor.

"When I would arrive in an episode, him having not seen her for a while, I would always imagine what else she'd be up to when she wasn't with the Doctor," Alex smiles. "So while we had David or Matt [Smith] doing an episode, battling whatever with their companion, and River wasn't there, she'd be somewhere else in time, with a different Doctor. But I also thought, 'She might be off doing her own things. She might have checked in on Captain Jack, and... had some fun with him, as well'. The possibilities are endless, really." When you say 'had some fun with'... "Well!" says Alex, cackling. "*Well!* Yeah, let's leave it there!"

So, what happens when she meets his other selves? What happens when she has adventures of her *own*? *The Diary of River Song* answers some of these questions, and it was someone else's ideas about River's unseen adventures that led to its creation.

"It all came from some feedback from BBC Worldwide and the *Doctor Who* office in Cardiff," recalls producer David Richardson. "Steven Moffat ►

"Reading the *Silence in the Library* scripts, I loved the writing, I loved the story – I actually found myself crying at the end of reading the second episode."

◄ had said he'd be up for River Song meeting former Doctors. That one line in an email just completely blew our minds, and got us thinking. It all happened very quickly – the moment that came through, I put in a call to Alex's agent, to see if she might be interested, and it was an immediate 'yes'. I was in absolutely no doubt that it was something *Doctor Who* fans would like to see. There are lots of *Doctor Who* characters that are memorable, but there aren't that many you could take and put as a lead in their own series. We've done it with characters like Jago and Litefoot, but they're rare. But River shouts out to me as a no-brainer to have her own show."

The series launches this month, with a four-part first season. "I *love* the episodes," Alex enthuses. "I think they're extremely well-written. What I find so interesting is that when I read them, they read like a film or television script. They're incredibly visual. Even though we're just on cans, and we're just doing it for audio, I think they've been written in a really clever way – I absolutely picture in my head where they are, what they're doing, what it's all about. You have to be a very, very good writer to be able to capture that. And of course, when they put all the sound production in, it's going to be fantastic. So I'm excited to join the fraternity!"

Alex seems to be loving her first Big Finish experience. "Do you know, it's funny, cos I didn't even know about these," she says, of the company's *Doctor Who* audio dramas. "Quite recently, I was meeting fans at a convention. One of the fans had come up to me and said, 'You really should do one of these audio recordings – they're absolutely fantastic', and then there were other fans around going, 'Yeah! They're fantastic!' and so I suddenly thought, 'Oh my God, what is this?' It was literally only about a month after I'd had this interaction with a fan that then this offer came through!"

The team has worked hard to ensure that River drives every episode. "For example, Episode 2 is a mystery that needs to be solved," explains David, "and we were very careful, as the drafts of the script came along, to move River more and more into proactively solving the mystery, and to give her that detective instinct. Whichever story and whatever situation we've put her in, she has to take control, and be the character that guides the listener through."

And the results sound amazing. "I've been sitting listening to it, and it's so compelling, and

The Boundless Sea.

HOW TO ENJOY THE ENTIRE RIVER SONG STORY... IN ORDER!

A GOOD MAN GOES TO WAR (But just the scenes with the baby)

■ Melody Pond, the daughter of Amy and Rory, is born on the asteroid Demon's Run in the fifty-second century. Immediately after her birth, she is kidnapped by Madame Kovarian.

THE IMPOSSIBLE ASTRONAUT (But just the scenes with the young girl)

■ Young Melody is raised as a child in Florida in the 1960s, at an orphanage overseen by the Silence. They put her into an astronaut suit, in preparation for their ultimate plan: to use her as the Doctor's assassin. She is shot at by Amy... but survives.

DAY OF THE MOON (Again, just the scenes with the young girl)

■ Young Melody forces her way out of the astronaut suit, and later regenerates in a New York alleyway in 1970...

LET'S KILL HITLER

■ In her newly regenerated form, Melody (now known as 'Mels') grows up in 1990s Leadworth, where she goes to school with her own future parents. As a young adult, she hitches a ride in the TARDIS with Amy, Rory and the Doctor, and ends up in Berlin in 1938, where she is shot by Adolf Hitler. She regenerates again, and attempts to carry out her mission from the Silence to assassinate the Doctor. However, realising that the Doctor is 'a good man', she gives up all her remaining regenerations to save his life. The Doctor takes her to recover at the hospital of the Sisters of the Infinite Schism, and he gives her a brand new diary. She later enrols at the Lunar University in the year 5123 to study archaeology.

CLOSING TIME

■ Now qualified as a doctor, River Song is again kidnapped by Madame Kovarian and the Silence, who put her in an astronaut suit under Lake Silencio, to force her to try to assassinate the Doctor.

THE WEDDING OF RIVER SONG (and bits of THE IMPOSSIBLE ASTRONAUT)

■ In the spacesuit, River initially resists shooting the Doctor, which results in time fracturing. In an alternative timeline, in which time has stood still at 5:02pm on 22 April 2011, the Doctor and River get married – and the Doctor reveals to her that he is actually hidden inside the Teselecta, which is disguised as himself. Realising that the Doctor will actually survive her blasts, River is transported back to Lake Silencio, where she continues her mission and apparently assassinates the Doctor.

FIRST NIGHT/LAST NIGHT

■ River is arrested and sentenced for the Doctor's murder. She is then imprisoned at the Stormcage Containment Facility in the fifty-second century. However, she regularly breaks out, often assisted by the Doctor. On her first night in prison, she is picked up by the Doctor, who takes her on a date to Calderon Beta.

FIRST NIGHT/LAST NIGHT (again)

■ Five years into her sentence, River escapes from Stormcage and is on the run from the Sontarans, but she runs into the Doctor who returns her to prison.

LAST NIGHT (yet again)

■ The Eleventh Doctor plans to take River on a date to the Singing Towers of Darillium – something he's been promising her for ages – but he realises that going there could signify their last ever date, and he ultimately cancels.

RAIN GODS

■ A holiday goes awry for the Doctor and River as they find themselves captured by the natives of the Planet of the Rain Gods. The Doctor calls upon the Gods, and they escape.

A GOOD MAN GOES TO WAR (again)

■ Rory visits River at Stormcage and asks for her help in recovering his and Amy's kidnapped baby daughter. However, she knows she can't interfere with her own past. She later arrives at Demon's Run under her own steam, and reveals her true identity to the Doctor – that she *is* Amy and Rory's daughter, Melody.

THE IMPOSSIBLE ASTRONAUT/DAY OF THE MOON (again)

■ River receives an invitation to meet the Doctor, Amy and Rory at Lake Silencio. Leaving Stormcage once again, she travels back in time and witnesses her own past self seemingly kill the Doctor in 2011. River, Amy and Rory cremate the Doctor's body – although this is actually the Teselecta, and the real Doctor survives. Meeting up with an earlier version of the Doctor, River, Amy and Rory then travel back to 1969 in the TARDIS, where they defeat the Silence. The Doctor returns River to Stormcage, where she kisses him – something that she's used to, but he's never done before...

enjoyable, and beautifully acted," David smiles. "There are so many dimensions to River, from tragedy to wit to intelligence, and all these aspects inform the scripts, and give us different styles of script. It was lovely talking to Alex on the first day, because she took me aside and said she was really pleased with the scripts, and how they had pushed River into being a lead character in her own right, and how well the story served her. I was *so* thrilled to get that feedback."

The first of River's new adventures – *The Boundless Sea*, by Jenny T Colgan – opens with River based at a university.

"Something Jenny brought to the table was the idea that River had withdrawn from the universe," reveals script editor Matt Fitton, "after the traumatic events of her latest encounter with the Doctor. She's kind of taken a step away from the universe, cloistered herself in this academic environment, but finds herself being drawn back out into action and adventure."

"Without diving into the pile of spaghetti that is River's timeline," says Jenny, "when we meet her in *The Boundless Sea*, she's miserable; utterly broken-hearted, and has sequestered herself away as a bluestocking in the 1920s."

"What's nice about that is that it reminds the audience what her profession is, and what she actually really enjoys doing," Alex observes. "And as much as she loves going off travelling and fighting aliens and saving the universe and all of those things, at the same time, I think it's important to know that she needs downtime. And also, knowledge is important. If she's researching, or making discoveries, or reading, or just taking time out... she's learning. I think it's actually rather nice that she's got her own room, her quiet place. It's lovely."

The story takes River – complete with sonic trowel ("It was very exciting to actually see it on the Christmas trailer!" says Jenny) – to an ancient tomb, and introduces the slightly useless Bertie Potts. "Bertie seems to be somewhat of an upper-class twit or buffoon," Alex nods. "But she warms to him, because he also seems to be an innocent. In the tomb, he's learning; he doesn't know as much as her. But then, she's often in situations like that. In the same way that the Doctor has his companions, and they're always more than a couple of steps behind him – he's having to help them through, and explain to them – Bertie effectively becomes River's companion in that episode."

Bertie is played by Alexander Vlahos. "The lovely thing is that I've worked with him before," points out Alex. "I met him when we were working on a theatrical production of *Macbeth* [in 2013, with Kenneth Branagh]. Because we know each other, that immediately adds a dimension, a texture, to our interaction in these episodes."

At one point, River begins to explain space travel to Bertie, but stops herself and changes tack because, she says, "He would never start like that". How much is the Doctor's influence felt in the River of *Diary*?

"I think that anybody that listens to this will always think about River in conjunction with the Doctor," says Alex. "She is always there. I even feel, in television episodes where she's not actually physically present, somehow still her energy is around. I definitely think that, if she's doing an audio episode where the Doctor isn't present, he is there as well – he's around, his energy is around her too."

"The Doctor is all-pervasive in River's life, he always has been," Jenny agrees, "so he's always been a massive influence. But she does things her own ►

I Went to a Marvellous Party.

"As much as she loves saving the universe, I think it's important to know she needs downtime."

THE PANDORICA OPENS

■ River meets up with Dorium Maldovar and acquires a Vortex Manipulator from him. She travels back to Earth in 102 AD, where she poses as Cleopatra. She then enlists the Doctor's help, and they travel to Stonehenge where they discover the Pandorica. The Doctor asks River to pilot the TARDIS to him, but it instead takes her back to Amy's house on 26 June 2010. The Doctor realises that the TARDIS is about to explode, thus causing the very cracks in time that he's been investigating, and tries to get River to land the TARDIS anywhere else. However, the TARDIS explodes – destroying the universe – but it also somehow manages to seal off the control room, putting River into a time loop to save her.

THE BIG BANG

■ The Doctor, who has managed to survive in a collapsing pocket of reality, rescues River from the time loop, and brings her to Britain's National Museum in 1996. Having made a stone Dalek beg for mercy before killing it, she helps the Doctor use the Pandorica to reboot the universe. The Doctor succeeds, but erases himself from the universe in the process. River travels to 26 June 2010, where Amy and Rory are getting married.

She leaves her diary – now with blank pages – with Amy, which enables Amy to summon the Doctor back into existence. Before returning to Stormcage, River tells the Doctor that he will soon find out who she is...

THE TIME OF ANGELS/ FLESH AND STONE

■ In the fifty-first century, River is recruited by the Church in a mission to investigate the Weeping Angels. However, she escapes from the starliner *Byzantium*, and is rescued by the Doctor. The *Byzantium* crashes on Alfava Atraxis, and River assists the Clerics in trying to capture the Weeping Angel which was on board. However, they encounter an entire colony of Weeping Angels in the 'Maze of the Dead'...

THE WEDDING OF RIVER SONG (again)

■ Immediately after her adventure on Alfava Atraxis, River drops in on Amy in 2011, to reassure her that the Doctor wasn't really killed at Lake Silencio.

THE DIARY OF RIVER SONG

■ Now pardoned for her crime, and qualified as a Professor, River heads off to new adventures in this audio series – which includes an encounter with the Eighth Doctor. What happens next? Spoilers!

DOOM COALITION 2

■ River guest stars in this forthcoming audio series. More spoilers!

THE ANGELS TAKE MANHATTAN

■ River visits Manhattan in the 1930s, where she runs into her father, Rory Williams, who has been sent back in time by a Weeping Angel. They are soon joined by the Doctor and Amy, who arrive in the TARDIS. Together they realise that if they create a paradox, the Angels will be killed, and the future can be rewritten. The plan works – but upon their return to 2012, Amy and Rory are again sent back in time by a lone surviving Angel. Although the Doctor can never see Amy and Rory again, River is able to return to see her parents using her vortex manipulator. She gives her mother the manuscript for *Melody Malone: Private Detective in Old New York Town* so it can be published, and instructs her mother to write an afterword for the Doctor.

THE HUSBANDS OF RIVER SONG

■ In 5343, River has married King Hydroflax, and plans to murder him in order to steal a diamond lodged inside his head. She unwittingly meets the Twelfth Doctor, whom she doesn't recognise, as she only knows about his earlier faces. After he reveals his true identity, he finally takes her to the Singing Towers of Darillium, and gives her a sonic screwdriver as a gift...

SILENCE IN THE LIBRARY/ FOREST OF THE DEAD

■ Under the employ of Strackman Lux, River Song and her archaeological team journey to the Library to find out why it has been sealed for the last 100 years. There, she meets the Tenth Doctor, whom she is devastated to find doesn't know her. She sacrifices her own life to save his, but he is able to upload her consciousness into the Library's computer mainframe.

THE NAME OF THE DOCTOR

■ A projection of River, summoned from within the Library computer and mentally linked to Clara Oswald, helps to guide Clara Oswald on Trenzalore, where they discover the Doctor's tomb. River reveals to Clara that only she can see her. The Great Intelligence attempts to destroy the Doctor's past by jumping into his timestream, but Clara follows suit, undoing the Intelligence's influence. Although River believes that she's invisible to the Doctor, she tries to stop him from following Clara. However, he reveals that he's been able to see her all along, and they share an embrace. River's final words to the Doctor before she vanishes are "Goodbye, sweetie."

◄ inimitable way, of course. I think when she gets into her own adventures she's also got a bit of a new respect for the way he runs things."

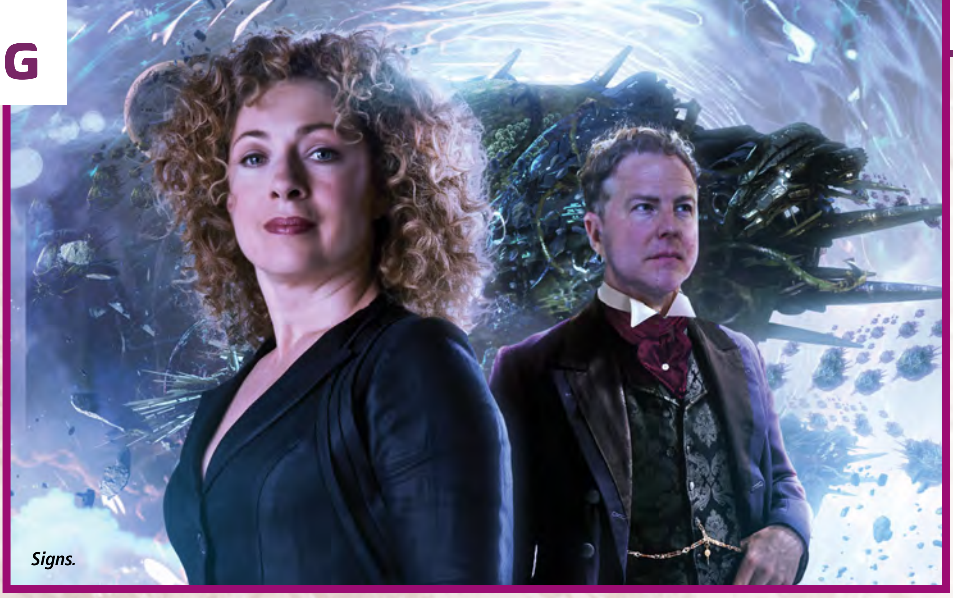
The second episode, *I Went to a Marvellous Party*, takes River into space. "She starts off at a disadvantage," notes writer Justin Richards. "She doesn't really know where she's going, why she's going there, or what's going on. But once she gets a handle on it, and gets caught up in the murder mystery that they're solving, she pretty much takes control."

"It's a little bit like *Murder on the Orient Express*, but in space," grins Alex. "You've got the classic potboiler whodunnit murder, Agatha Christie style. It's lovely that it's been thrown up into space. There's more going on – there's lots of different levels."

The story introduces the 'Rulers of the Universe'. "They're a group of the rich – but not famous – people who really rule the galaxy," Justin reveals. "They're the people who manipulate things from behind the scenes, and take pride and joy in it, but keep well out of the limelight."

"We had the idea of this very entitled and privileged bunch of fixers and manipulators," adds Matt. "Not necessarily the people who are actually running the planets, but the ones with the money, the ones who can influence decisions. A group of like-minded, utterly repellent, elite, rich despots!"

River employs some slightly unorthodox tactics in her attempt to save the day. "She's very good at that," Alex acknowledges. "She's also – and this sets her apart from the Doctor – ruthless, when it comes to it. If somebody needs to be gotten rid of, she will do it, whether it's kill them, whether it's entrap them in a transporter vehicle and zap them out into space, or whatever it is. She will do it. That's what sets her apart from the Doctor, because the Doctor ultimately is so good; he'll always find another way. He's not quite as ruthless as River is, in that regard."



Signs.

"If somebody needs to be gotten rid of, River will do it. That's what sets her apart from the Doctor."

"I think her heart's in the right place," Justin suggests, "but she's not too fussed about how she goes about achieving what she thinks is the right thing."

How does Alex feel about River's morality at the end of that episode? "Me, Alex, I couldn't do it," she asserts, about one choice the character makes. "But that's what's actually so interesting about her. She's not bad, but she definitely straddles... We know what she is capable of doing, and how she was also nurtured by Madame Kovarian in the Eleventh Doctor's life, and how she was actually prepped to kill him, to destroy him, so there's that part of her that's always there. It's very easy for her to access that."

The story continues in *Signs* by James Goss, a two-hander with guest star Samuel West.

"That's a really interesting episode, because River is dying," Alex reveals. "The episode involves her in extreme pain, and struggling. Her life force is so strong, but she drifts in and out of consciousness, and so the episode has her in dream

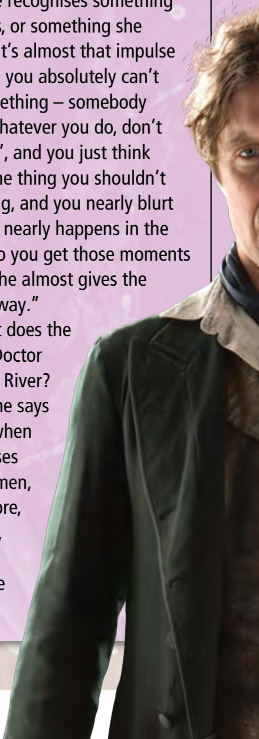
THE HUSBAND(S) OF RIVER SONG...

"I worked with Alex Kingston today, for the first time in my life," beams a delighted Paul McGann, who guest stars as the Eighth Doctor in *The Rulers of the Universe*, "and it was a joy. It was thrilling. I loved it. She was even better than I imagined. Anything she's in, I'll watch it. She's one of those actors. Ever since she started.

"And what a great character, you know?" he adds, of River. "Kind of sad and poignant as well, the story, because we've got to be careful – they can't actually meet! There's a stricture. We don't want to blow the history."

Indeed, the Doctor doesn't knowingly meet River Song until the Tenth Doctor is summoned to the Library – but that doesn't stop River and the Eighth Doctor sharing plenty of scenes in *Rulers*. "Once or twice, without giving it away – 'Spoilers!', as she would say – the game's nearly up, it's nearly revealed," Paul teases. "He goes, 'Hang on a minute, what did you just say?' He recognises something she says, or something she knows. It's almost that impulse of when you absolutely can't say something – somebody says, 'Whatever you do, don't say that', and you just think about the thing you shouldn't be saying, and you nearly blurt it out. It nearly happens in the script, so you get those moments where she almost gives the game away."

What does the Eighth Doctor make of River? "What he says to her, when he realises her acumen, her calibre, is 'Wow, hang on a minute – where did you pick up all this?! For an amateur, you ain't half clever'," chuckles Paul. "He says, 'Any time you fancy joining me, I could always do with a pair of hands'. He realises, almost instantly, how clever she is. 'If you're ever stuck for a trip round the universe helping me out, you're on.' So there's that lovely playfulness as well. Of course, he's doing it in blissful ignorance. And she's trying not to appear too clever, and give the game away, but of course she has to save his life. So it's great. It's childish, but it's great fun."



But Paul's not the only incarnation of River's husband to show up in *The Diary of River Song*. "He's funny, slightly self-centred, irreverent, quick-thinking... and *slightly* disturbing!" says Samuel West, of the character the script for *Signs* refers to as 'Mr Song'. "The relationship is very loving and genuine. He's absolutely in love with her, and he's concerned with her welfare at every stage.

"And obviously, playing this part is an important pole in my continuing scaffolding!" he jokes. "To play the Doctor, having now done an assistant [in 1993's *Dimensions in Time*], a Time Lord [in 2008 audio *The Vengeance of Morbius*], and a victim [in 2010 audio *A Shard of Ice*]... Now I get to be married to River Song, which is a pretty nice way to spend your Friday!"

states, and you're never quite sure whether she is in a dream state, or she's actually awake and this is her reality. So it's quite trippy, the whole episode, which was fun to do. And there's this very soft, gentle, caring man, Mr Song, who is her husband, by her side…"

As with the Twelfth Doctor in the latest Christmas Special, River doesn't immediately recognise the future version of her husband. "River Song usually knows more about the Doctor than he does about her," James points out. "Here, the Doctor – Mr Song, as we're calling him – turns up, and she's like, 'I have no idea who you are' – but also, she's conditioned to immediately go, 'But I love you, and I trust you'. Normally, River turns up after things have been sorted out – she turns up and knows what's going to happen. This is a case where the Doctor turns up, and River has no idea what's going to happen next."

"It's like the pieces of the puzzle should fit together but they don't," adds Alex. "Without giving anything away, the Doctor in that episode… there's a disconnect between them. Even though they're going through the motions of being the united couple, there is a strange disconnect. That was fun to play. You know underwater, you have sea anemones, and they sort of open and close, and open and close, and they do that motion with the currents? That's how recording the episode felt to me. There were these moments where we were both opening and expanding, and sort of seeming to be together on the same path, and then all of a sudden it's like River closed down again, and seemed to be lost, and didn't know who she was. Suddenly there was a lack of contact or a lack of understanding about who this man is. So it was great to do."

"At the start of it, River is having a pretty horrible time," James explains. "Because he knows more than she does, he is coaxing her, he is helping her. It's a much gentler relationship. She's on the back foot, and she doesn't like being on the back foot, but it's a very gentle, straightforward relationship. You could describe the Tenth Doctor's reaction to River Song as just sheer excited terror – because when somebody turns up and says, 'I'm your wife', and knows all about you, that's terror! The Eleventh Doctor's relationship with her was a much more complicated, evolving thing, where you actually gradually got to see these two people fall in love, and really believed it. Whereas this is two people who have known each other for years, and are very relaxed in each other's company."

It's an intimate but ambitious script. "I was trying to be a little bit playful," says James. "It's trying to get some of that feeling of a Steven Moffat River Song episode. I'm really pleased that we actually get to visit three planets in three lines, at one point! It's the kind of thing where Radio 4 would have put their foot down and said, 'No, we need to establish the planet', but Big Finish has just gone, 'We can do this', which is brilliant."

"I think this will be a really interesting episode to listen to," smiles Alex. "I can imagine, if I was driving from Manchester to London at night, I'd want to have this on in my car, because I can just imagine utterly, utterly being drawn into that episode. It's a good one."

"It's basically River being brilliant," James sums up. "The Doctor sitting back and helping out wherever possible, and watching River solve the biggest mystery in the universe. Sometimes she has dreams, and the dreams help. Sometimes, we get little flashbacks, and they help. But overall, it's about River Song and a really massive mystery."

The finale, Matt Fitton's *The Rulers of the Universe*, features a more familiar Doctor.

"We've sown the seeds of some kind of ancient, powerful alien threat coming from the dawn of ►

The Rulers of the Universe.

“I’d love to explore any possibility of her meeting up with the Doctor again…”

time,” Matt explains, “which these Rulers of the Universe would see as a threat to their own power base – so the last two episodes deal with those two different powers coming up against each other. For the finale, having the Eighth Doctor involved, in his Time War period, fit really well with what the stakes were.”

“The Doctors before the Tenth Doctor can’t have met River,” David reminds us, “which, in itself, throws up some interesting story opportunities and challenges.”

“Once he’s turned up, and she’s assessed the situation and realised where she is in the timelines, she has to adapt her methods accordingly,” explains Matt. “I deliberately very much wanted this to have lots of direct dialogue between the Doctor and River. The structure of the story allows that to happen, without breaking any of her rules.”

“River has to interact with him to save him, to help him,” adds Alex. “When she’s figured out how she can do that without having to be physically present in front of him, alongside helping him, she can then tease and flirt a little bit, because she knows she’s safe, and she knows she hasn’t overstepped a boundary, or changed his or her future in any way by that actual physical interaction. So she can then have fun! She’s in control.”

“She can still see the Doctor she loves, and so she still can’t help that side of herself coming out,” Matt concurs, “whereas the Doctor is a little bit on the back foot, and mystified. He kind of wants to dig a bit more into who this person really is!”

“What’s nice is that he’s intrigued by her,” Alex smiles. “He wants to know how she knows so much, and why he hasn’t met her before…”

And they’ll be crossing paths again – River’s sticking around at Big Finish. She plays a major role in *The Sonomancer*, an episode of Eighth Doctor saga *Doom Coalition 2* (out in March), and a second series of *The Diary of River Song* is underway.

Where else would Alex like to take the character on audio? “Oh my God!” she exclaims. “I’d love to explore any possibility of her meeting up with the Doctor again. That would be great. For sure, if one could secure Matt or David to do some of this, then it would be great.

“I do like the archaeological stuff. We had an episode where she was using her archaeological expertise, but it was in something that we understand and recognise, because it’s Ancient Egypt. I would quite like to take her to another world, and her to be an expert in her field in another world, to explore some sort of archaeological adventure with a different species, on a different planet – I think that would be quite fun.

“Jungle!” she adds, suddenly. “Some sort of jungle, where you have lots of strange sounds. I just watched *Apocalypto*, the Mel Gibson movie. It’s, like, the best movie, I think. It’s one of my top five movies of all time. It’s phenomenal. I want to do *Apocalypto* with River Song!”

If there’s one thing the last eight years have proven, it’s that you can do *anything* with River Song… **DWM**

BEING BERTIE!

“I went to a fancy dress party, as a six-year-old, with a sort of front-body Cyberman suit,” admits actor Alexander Vlahos, “for no other reason than just watching my stepfather’s old videos. My earliest memories of being a child are his massive *Doctor Who* VHS sets. There was *The Tomb of the Cybermen*, and I think I watched it *far* too young – I was scared out of my wits! I would then build little TARDISes out of paper and stuff, and little Cybermen. Watching *The Ark in Space*, and *The Green Death*… it was just this novel, old thing that happened in my house.

“Then my mum got a job at the BBC, working on *Doctor Who*, when the series came back. She would come back some days and say, ‘Oh, you’ll never guess who’s back – John Simm!’ – like, before the show had come out! ‘Stop doing that, cos I’m a fan!’ And then I decided I wanted to be an actor…”

Alex – who’s best known for playing Mordred in BBC One’s *Merlin*, and the title character in audio horror *The Confessions of Dorian Gray* – has never hidden his fan credentials. “On Twitter, I avidly came out and said ‘Yeah, I’m a *Doctor Who* fan’,” he laughs. “I absolutely adore it. I have an ambition to be in it – I’m of an age where I could *potentially* become a Doctor, and it would be my dream – but then I also have my series-record for it set, and watch it avidly. I buy **Doctor Who Magazine** – I’ve actually got one in my bag!”

In recent years, the show has become part of his professional life, too. “I was 12-1 odds on becoming the Doctor, before Capaldi got it,” he boggles, recalling when the bookies linked him to the title role. “Someone phoned me up and said, ‘The *Daily Mail* wants to ask for a quote’, and I said, ‘Yeah, I can give them a quote, but it’s not me!’” He has also appeared in audio spin-offs *Gallifrey* and *Bernice Summerfield*. But for Alex, *The Diary of River Song* beats the lot. “I’m super-excited about this,” he smiles. “The fact that I get to say ‘TARDIS’! These are all very, very big things that are happening for me today!

“I’ve been desperate to work with Paul McGann. Not that I don’t want to work with the other Doctors, of course, but the TV Movie [1996] was the first thing that was publicly accessible to me at my age, so I’ve always had a soft spot for his Doctor. I don’t really follow the other audio ranges, cos I’m super-busy, but his is the series that I listen to avidly.”

Alex plays Bertie Potts, who becomes a (slightly rubbish) companion to River in *The Boundless Sea*. “River describes him as ‘a bad penny’, and I think that suits him to a tee,” Alex observes. “He’s kind of weak and pathetic, and gets himself – and everyone else! – into trouble. He’s a wet blanket, but he’s got a little bit of heart, I think. I guess their relationship is ‘they work together through gritted teeth’.”

The series, he says, is “defined by Alex [Kingston]. Her voice, the character of River Song, is so three-dimensional and fun and brilliant. You can put her in a party, and the Doctor would turn his nose up at canapés and champagne, whereas River Song would go straight for them.

“River, for me, has always been a loose cannon. She’s always seems to be, in the TV series, the yin to the Doctor’s yang. Whereas with this, she gets to be the yin *and* yang on her own. She’s trying to save the universe in her own particular way. The difference between her and the Doctor, I guess, is that she’ll use a gun. She will actually zap people, and will quite happily give people their punishment – whereas I think the Doctor, being such a pacifist, would always try and save the day *and* save the people that he’s trying to stop. The joy of having someone like River as your lead, and the star of your show, is that she gets to do things that maybe are questionable.

“So I think *The Diary of River Song* has that darker edge to it,” he concludes. “The scripts are brilliant. And bonkers!”

IAN McNEICE • DANNY HORN • HOLLY EARL • NICHOLAS BRIGGS

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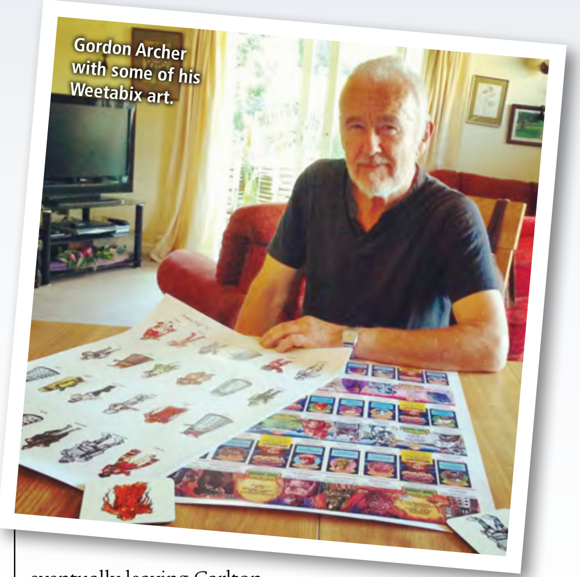
CEREAL KILLERS!

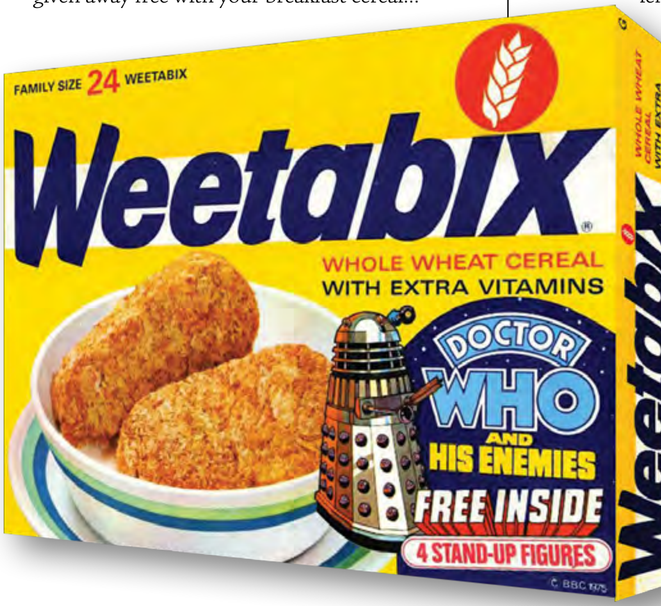
Doctor Who fans of the 1970s were given an extra incentive to eat their breakfast when Weetabix launched a series of artwork cards...

FEATURE BY **RICHARD MOLESWORTH**


Gordon Archer with some of his Weetabix art.

Artwork has played an important part in the history of *Doctor Who*. The series has always heavily relied on on-screen visual imagery, but capturing that visceral, elemental essence of the television show was something quite rare in the 1960s and 1970s. This was a time when, if you were a fan, there was no way of replaying episodes of the series, of recapturing those visual cues and ideas. Pre-Blu-ray, pre-DVD, pre-VHS, pre-internet, pre-**Doctor Who Magazine** even, the world of the *Doctor Who* fan of the 1960s and 1970s was desperately barren of visual reference. Even seeing photographs from anything other than the current series of *Doctor Who* in newspapers and magazines was a pretty rare occurrence all those years ago.

So, back in the 1960s and 1970s, *Doctor Who* artwork took on a greater significance than perhaps it does today. Iconic images such as Frank Bellamy's *Doctor Who* artwork for *Radio Times*, or Chris Achilleos's *Doctor Who* Target novel covers still set the pulses racing for fans of a certain generation. And arguably, in the 1970s, some of the greatest-ever examples of *Doctor Who* art were given away free with your breakfast cereal...

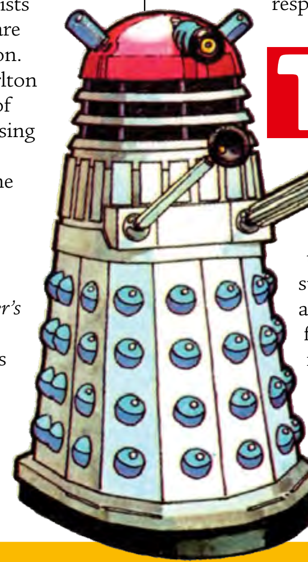

FAMILY SIZE 24 WEETABIX
Weetabix
WHOLE WHEAT CEREAL WITH EXTRA VITAMINS
DOCTOR WHO AND HIS ENEMIES
FREE INSIDE
4 STAND-UP FIGURES
© BBC 1975
WHOLE WHEAT CEREAL WITH EXTRA VITAMINS
Weetabix

Weetabix has been a staple ingredient of the British breakfast since the 1930s, and the company would regularly run promotions to entice extra sales of their cereal. In the 1950s and 1960s these tended to be rather scholarly items – cards of space rockets and army regiments were given away free in packs, while the backs of the cereal packets sometimes contained printed panels of model cars or tanks that could be folded and glued together.

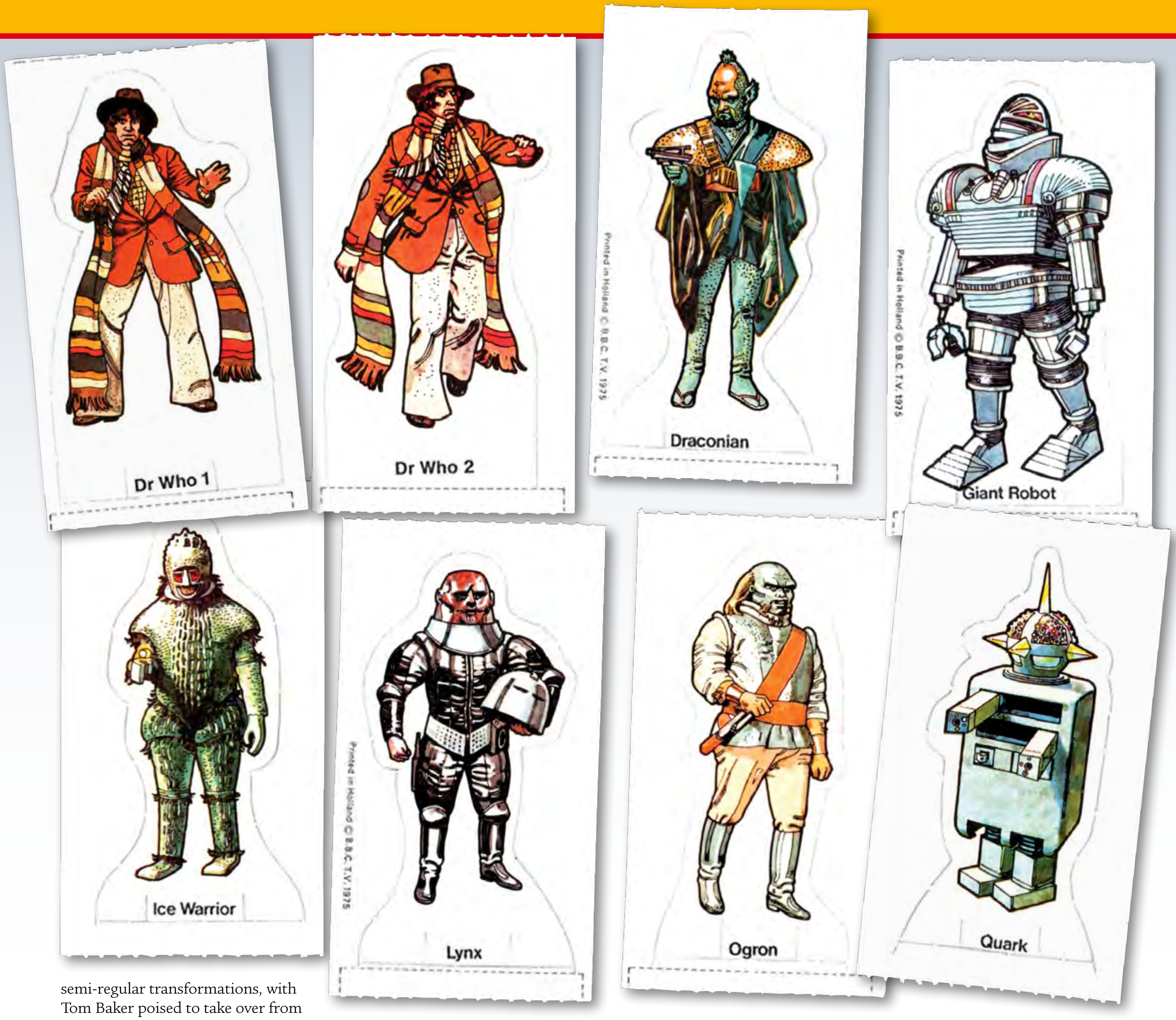
However, in early 1974 the company ran a successful promotion which revolved around the animated Disney film *Robin Hood* which was released in the cinemas in 1973. Inside each packet of Weetabix was one of six 'blocks' of cards. Each block contained three figures from the film which were printed on perforated white card. The figures could be gently pushed out from the card, and when pressed onto a 'V'-shaped card base, could be made to stand up. On the backs of the cereal packets were four different artwork diorama scenes which the figures could be placed against, either to be used as 3-D pieces of art or as tools in a playtime re-enactment of the film.

The artist employed for this promotion was Gordon Archer. Born in the late 1930s, Gordon left school with an A-level in Art, a subject he found he had an affinity with. At the age of 15 he got an apprenticeship with Carlton Artists in Portman Square in Central London. In the 1950s Carlton Artists was one of the main advertising agencies for the thriving magazine market of the day, producing adverts for titles such as *Woman's Weekly* and *Harper's Bazaar*. Gordon quickly honed his artistic talents to suit the exacting requirements of the advertising industry, eventually leaving Carlton Artists to go freelance in 1970. He found himself regularly working for two other advertising agencies, Parlour Wood and Quorum, who Gordon recalls were quite closely linked at the time. "The two agencies were pretty much the same as each other, with a lot of swapping and moving around between the two," Gordon recalls.

It was through his connections to these two agencies that Gordon Archer became involved with the advertising and promotional work for Weetabix, and one of his first tasks was to work on the Disney *Robin Hood* project. He created new illustrations of the film characters for the promotion which proved to be very popular. The exercise was judged to be a success and became the template for a whole raft of similar Weetabix promotions over the next five years. Gordon Archer became firmly established as the main artist responsible for these projects.



The first Weetabix *Doctor Who* promotion was devised in late 1974, and involved issuing 24 different press-out cardboard figures of characters from the television series. These were all illustrated by Gordon using reference photographs supplied by the BBC to the advertising agencies. The 24 card figures were printed in sets of four, all joined together on white cardboard, with six different sets to collect. However, while the promotion was being planned, the television series was undergoing one of its


Dr Who 1
Dr Who 2
Printed in Holland © B.B.C. T.V. 1975
Draconian
Printed in Holland © B.B.C. T.V. 1975
Giant Robot
Ice Warrior
Printed in Holland © B.B.C. T.V. 1975
Lynx
Ogron
Quark

semi-regular transformations, with Tom Baker poised to take over from Jon Pertwee in the title role. Baker had only been seen briefly at the end of *Planet of the Spiders*, and although his first full story, *Robot*, had already been recorded, the rest of his début season was still in production. The Weetabix promotion was poised to capitalise on the new Fourth Doctor, whose image would be at the forefront of the campaign when it launched in 1975, to coincide with the new Doctor's television début.

Robot was the source of four of the illustrations that Gordon produced for the Weetabix cards. There were two different versions of the new Doctor, in his new outfit. Companion Sarah Jane Smith was also depicted, wearing her flamboyant headscarf ensemble from the third episode of the story, along with the visually impressive titular Robot itself. However, every other card figure in the promotion would be taken from the programme's past. And not just its recent past...

Daleks had once again become a regular staple of *Doctor Who* seasons in recent years after a five-year absence from the series, and a second mini-bout of Dalekmania was again in full swing. It was decided that every one of the six different packs of cards would contain a different Dalek figure. Gordon Archer was sent a selection of promotional pictures from their recent Jon Pertwee adventures, plus a selection of photographs from a photocall with Terry Nation that *Radio Times* had organised some years previously, which featured a number of Daleks in the background. These included a couple of Dalek props that Nation had acquired from the two Peter Cushing Dalek films of the 1960s, and so were subtly different from the actual BBC Dalek props. Gordon selected one of these Daleks to illustrate for Weetabix, thus inadvertently immortalising a Dalek with a red dome section for years to come. "I think back then, people weren't as scrupulous to character detail like that," he recalls.

Of the 14 remaining figures, nearly half of them came from the Second Doctor's era of the programme – a Cyberman, the Ice Lord Slaar (or 'Saarl', as the Weetabix card would have it), an Ice Warrior, a White Robot, a Yeti and a Quark. Gordon's Cyberman artwork is quite unique – judging from the mish-mash of costumes that make up his Cyberman, the reference photo for that old monster also came from the *Radio Times* archive (as they had a habit of featuring Cybermen made up from bits of costume taken from the various 1960s models). ►

> **'The first Weetabix *Doctor Who* promotion was devised in 1974. 24 different press-out figures were released...'**

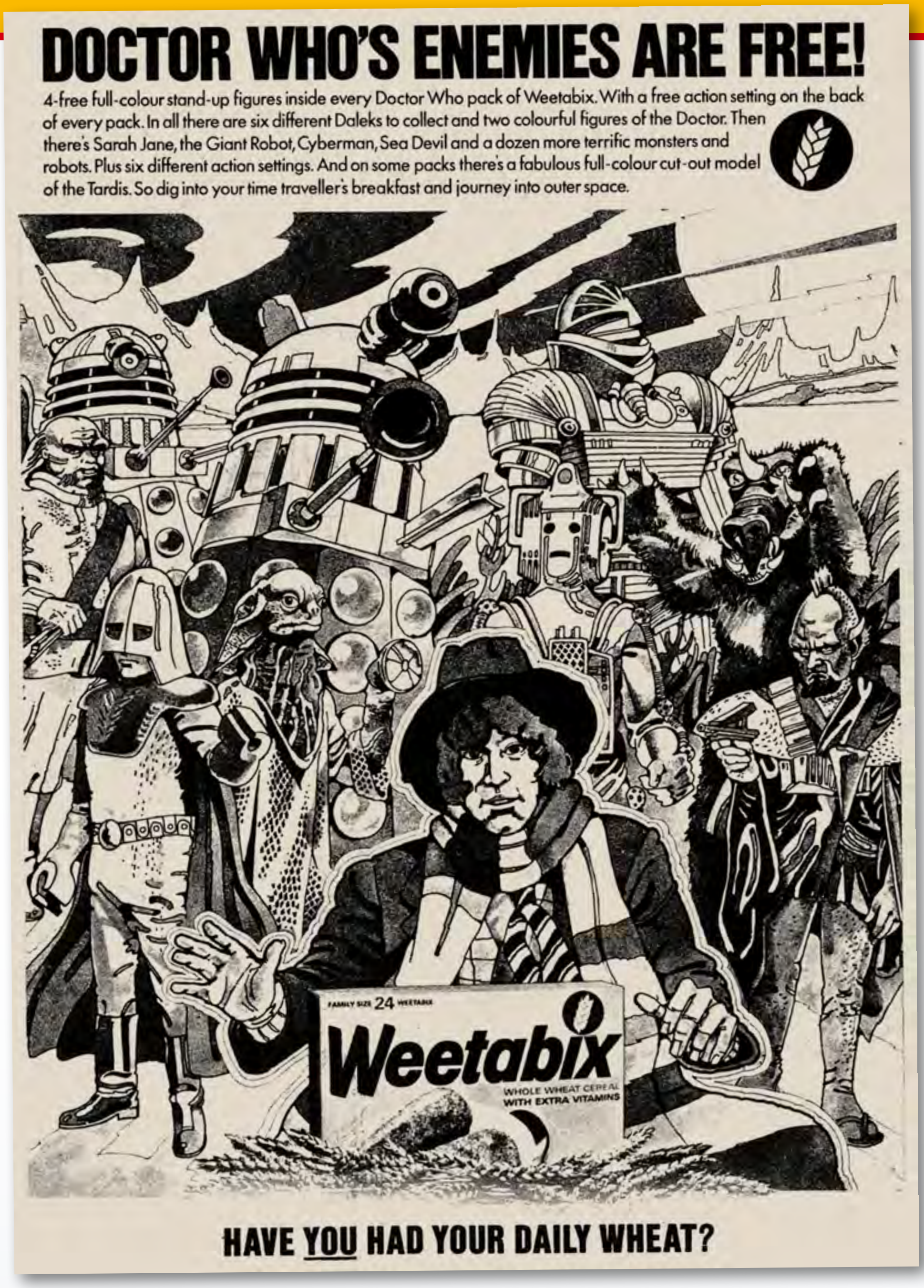
Weetabix cards

◄ The remaining characters for the promotion all hailed from the Third Doctor's era – an Axon, Aggedor, a Draconian, an Ogron, the Sontaran Linx (or 'Lynx', as another Weetabix misspelling maintained), a Silurian, Alpha Centuri and a Sea Devil.

The specific 24 characters used in the process were not chosen by Gordon, but presented to him as a *fait accompli*. "The agency had a designer who would design how the promotion would look and converse with Weetabix and the BBC. I didn't have any involvement with this part of the process." Once the characters had been selected, he rendered the character drawings using black ink on white card. These were then coloured using the Lumocolour brand of watercolour inks, which Gordon favoured for their brightness and intensity. "The original finished pieces of art were about the twice the size of the final cards," he recalls.

As the artwork cards were printed on both sides, a mirror image of the artwork was printed on the reverse of all the cards. "Obviously, there are some characters that it doesn't matter which way around they are," Gordon notes. "There are a handful which have a 'correct' way around, like the Daleks, but that wasn't an issue that concerned anyone back then."

Gordon was also tasked with creating the six diorama illustrations that featured on the reverse of the breakfast cereal packets, which were designed to be cut out, folded and assembled to create a semi-3-D backdrop for the figures. Five of these were backgrounds that Gordon had complete licence to design from scratch. "I was just given a brief to work to, and was allowed to create the backgrounds with a fairly free hand," he recalls. "I had to consider that the cuts were going to be along particular edges, and the folds were going to be in certain places, but that wasn't too difficult to work into the design." The sixth backdrop was a rendition of the interior of the TARDIS, which contained both elements of well-realised detail (the hexagonal light unit located above the console, for example) and areas of pure artistic licence (the computer banks lining one of the walls). Gordon Archer also illustrated the cut-out-and-construct model of the TARDIS which appeared on the backs of the cereal packs, and some additional artwork used in advertising the promotion. "The monsters in the background were all drawn by me, but the drawing of Tom Baker was done by someone else," he notes. "I can't remember why...?"



DOCTOR WHO'S ENEMIES ARE FREE!

4-free full-colour stand-up figures inside every Doctor Who pack of Weetabix. With a free action setting on the back of every pack. In all there are six different Daleks to collect and two colourful figures of the Doctor. Then there's Sarah Jane, the Giant Robot, Cyberman, Sea Devil and a dozen more terrific monsters and robots. Plus six different action settings. And on some packs there's a fabulous full-colour cut-out model of the Tardis. So dig into your time traveller's breakfast and journey into outer space.

FAMILY SIZE 24 WEETABIX
Weetabix
WHOLE WHEAT CEREAL WITH EXTRA VITAMINS

HAVE YOU HAD YOUR DAILY WHEAT?

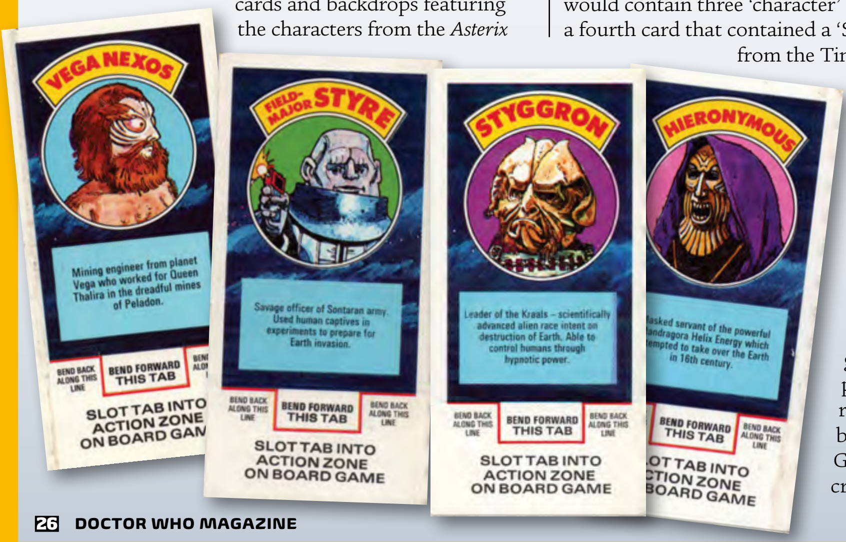
The initial *Doctor Who* promotion was a big success for Weetabix, and the template was used again just a few months later when a series of cards and backdrops featuring the characters from the *Asterix* series of books (written and drawn by the French duo Goscinny and Uderzo) was launched by the breakfast cereal, again with Gordon Archer as the main artist. Then, in 1977, Weetabix decided to run a second *Doctor Who* promotion.

This time, packs of the breakfast cereal would contain one of six blocks of four cards. Each block would contain three 'character' cards, along with a fourth card that contained a 'Secret Message from the Time Lords', which could only be decoded by using the codebreaker printed inside the cereal packs. The character cards were all designed to be used with one of the four different games that were printed on the reverse of the cereal boxes. Once again, Gordon Archer created all the art for the 18 character cards, although this time he wasn't responsible for illustrating any of the games which adorned the backs of the cereal packets.

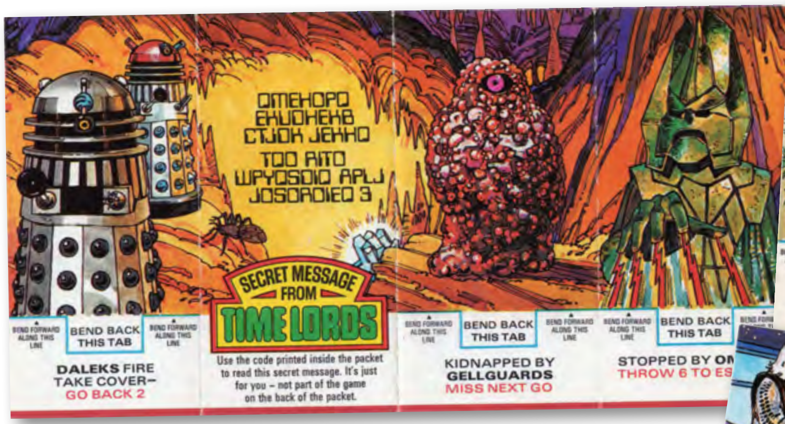
All but one of the characters used this time were drawn from either Jon Pertwee's final two seasons (Omega, Gellguards, Aggedor, Blor, Vega Nexos, Bellal), or from Tom Baker's first two (Vogons, Cybermen, Styggron, Field Major Styre, Zygons, Krynoid, Wirrn and Davros). Heironymous from *The Masque of Mandragora*, a couple of Daleks and the TARDIS made up the final tally. Once again Gordon Archer made full use of the reference photographs supplied to him by the BBC, with the red-domed Dalek putting in another appearance!

Unlike the previous set of cards, the 1977 artwork presented the characters against one of three colourful backgrounds, which Gordon cleverly designed so that each set of four cards could be partnered with one other set either by aligning them to the left or the right of the first set. It's an elegantly simple compositional choice. "That wasn't very difficult to do," he modestly claims.

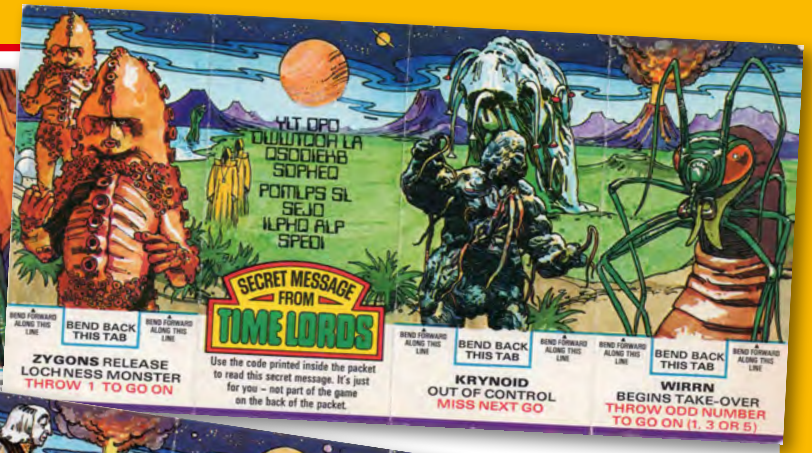
Gordon again used black ink to line-draw his characters, before using his trusty Lumocolour watercolours to bring the drawing to life. In all, Gordon produced six paintings, with three



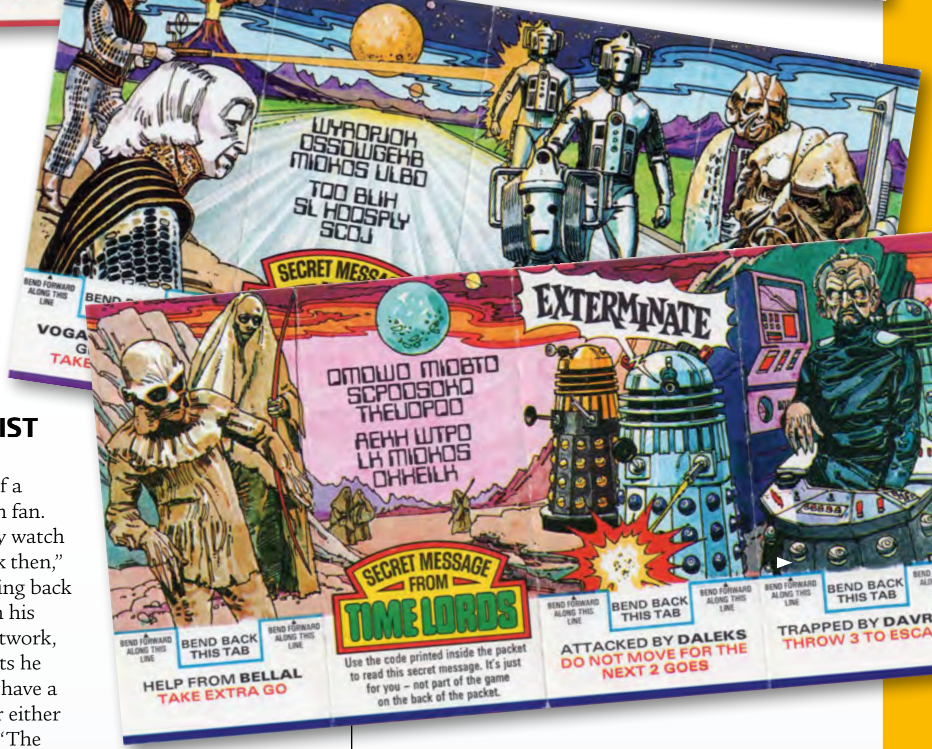
VEGA NEXOS
Mining engineer from planet Vega who worked for Queen Thalira in the dreadful mines of Peladon.
BEND BACK ALONG THIS LINE
BEND FORWARD THIS TAB
SLOT TAB INTO ACTION ZONE ON BOARD GAM
FIELD-MAJOR STYRE
Savage officer of Sontaran army. Used human captives in experiments to prepare for Earth invasion.
BEND BACK ALONG THIS LINE
BEND FORWARD THIS TAB
BEND BACK ALONG THIS LINE
SLOT TAB INTO ACTION ZONE ON BOARD GAME
STYGGRON
Leader of the Kraals – scientifically advanced alien race intent on destruction of Earth. Able to control humans through hypnotic power.
BEND BACK ALONG THIS LINE
BEND FORWARD THIS TAB
BEND BACK ALONG THIS LINE
SLOT TAB INTO ACTION ZONE ON BOARD GAME
HIERONYMOUS
asked servant of the powerful andragora Helix Energy which empted to take over the Earth in 16th century.
BEND FORWARD THIS TAB
BEND BACK ALONG THIS LINE
OT TAB INTO CTION ZONE BOARD GAME



SECRET MESSAGE FROM TIME LORDS
Use the code printed inside the packet to read this secret message. It's just for you – not part of the game on the back of the packet.
BEND BACK THIS TAB
BEND FORWARD ALONG THIS LINE
DALEKS FIRE TAKE COVER– GO BACK 2
KIDNAPPED BY GELLGUARDS MISS NEXT GO
STOPPED BY OM
THROW 6 TO ES



SECRET MESSAGE FROM TIME LORDS
Use the code printed inside the packet to read this secret message. It's just for you – not part of the game on the back of the packet.
BEND BACK THIS TAB
BEND FORWARD ALONG THIS LINE
ZYGONS RELEASE LOCH NESS MONSTER
THROW 1 TO GO ON
KRYNOID OUT OF CONTROL
MISS NEXT GO
WIRRN BEGINS TAKE-OVER
THROW ODD NUMBER TO GO ON (1, 3 OR 5)



SECRET MESS
VOGA
TAKE
EXTERMINATE
SECRET MESSAGE FROM TIME LORDS
Use the code printed inside the packet to read this secret message. It's just for you – not part of the game on the back of the packet.
BEND BACK THIS TAB
BEND FORWARD ALONG THIS LINE
HELP FROM BELLAL
TAKE EXTRA GO
ATTACKED BY DALEKS
DO NOT MOVE FOR THE NEXT 2 GOES
TRAPPED BY DAVR
THROW 3 TO ESCA

"It's been interesting to hear about people who have said that these cards got them interested in art..."

GORDON ARCHER **ARTIST**

characters depicted against a vividly colourful single backdrop, each one about twice the size of the final printed cards. Each of his six paintings would then be turned into four linked cards; the characters in each picture were spaced so that a fourth card could be printed in the hole between the second and third characters in each picture. This space was used to print the card which contained a 'Secret Message from the Time Lords'. One such vital warning was: 'ALIEN WARRIORS ABOUT TO SEIZE PLANET GO TO PELADON.'

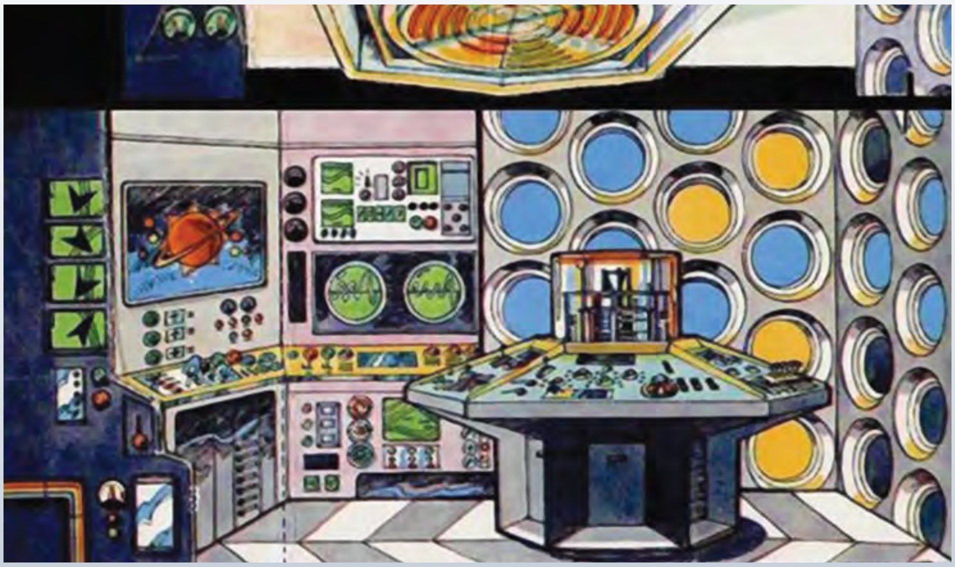
Again, the promotion served Weetabix well, and as soon as it finished, another set of Gordon Archer-drawn cards was quickly rushed out to replace the *Doctor Who* ones. They were based on the characters from the various Hanna-Barbera US television cartoon series (much to the chagrin of fans who had yet to complete their sets of *Doctor Who* cards – I can't have been the only one hoping to get that elusive final set of figures only to find cards of Mr Jinks, Snagglepuss and Pixie and Dixie in my next box of Weetabix!).

D*octor Who* was never to return to Weetabix, but Gordon Archer remained their main go-to guy for the rest of the decade, painting and drawing giveaway cards of more Disney characters, promotions revolving around the DC comics characters Superman, Batman, Wonder Woman and assorted villains. In 1980 Gordon temporarily returned to the field of science-fiction when he created the artwork for Weetabix's promotion revolving around the film *Star Trek: The Motion Picture*. Gordon illustrated the 18 characters given away as cards in the cereal packs, plus an atmospheric film poster that could be ordered through the post with the requisite amount of tokens. Away from breakfast cereals, he also produced the artwork seen on the boxes of Dinky models from such Gerry Anderson series as *UFO* and *Space: 1999* (the UFO Interceptor and SHADO Mobile diecast models, and the magnificent Eagle spacecraft toys).

Despite his work on the *Doctor Who* and *Star Trek* promotions, Gordon Archer professes to not being much of a science-fiction fan. "I didn't really watch a lot of it back then," he says. Looking back specifically on his *Doctor Who* artwork, Gordon admits he doesn't really have a preference for either sets of work. "The first set from 1975 is appealing in its simplicity; the image against a white background makes each card stick in the mind more. The second set was a little bit more involved, artistically, because of the backgrounds, but I have no real preference for either," he says diplomatically.

Today, Gordon Archer is in his 70s, has hung up his pens and brushes, and is happily retired. Until recently, he was blissfully unaware that the *Doctor Who* artwork he created nearly 40 years ago was held in such high esteem by older fans. It wasn't until his son, Jon, decided to launch a website to showcase his father's work that Gordon grew to realise how fondly his artistic creations are remembered.

"I'm really surprised at how popular they still are," Gordon says. "It's been quite interesting hearing about the number of people who have gone into similar professions that have said that copying these *Doctor Who* character cards got them interested in art." **DWM**



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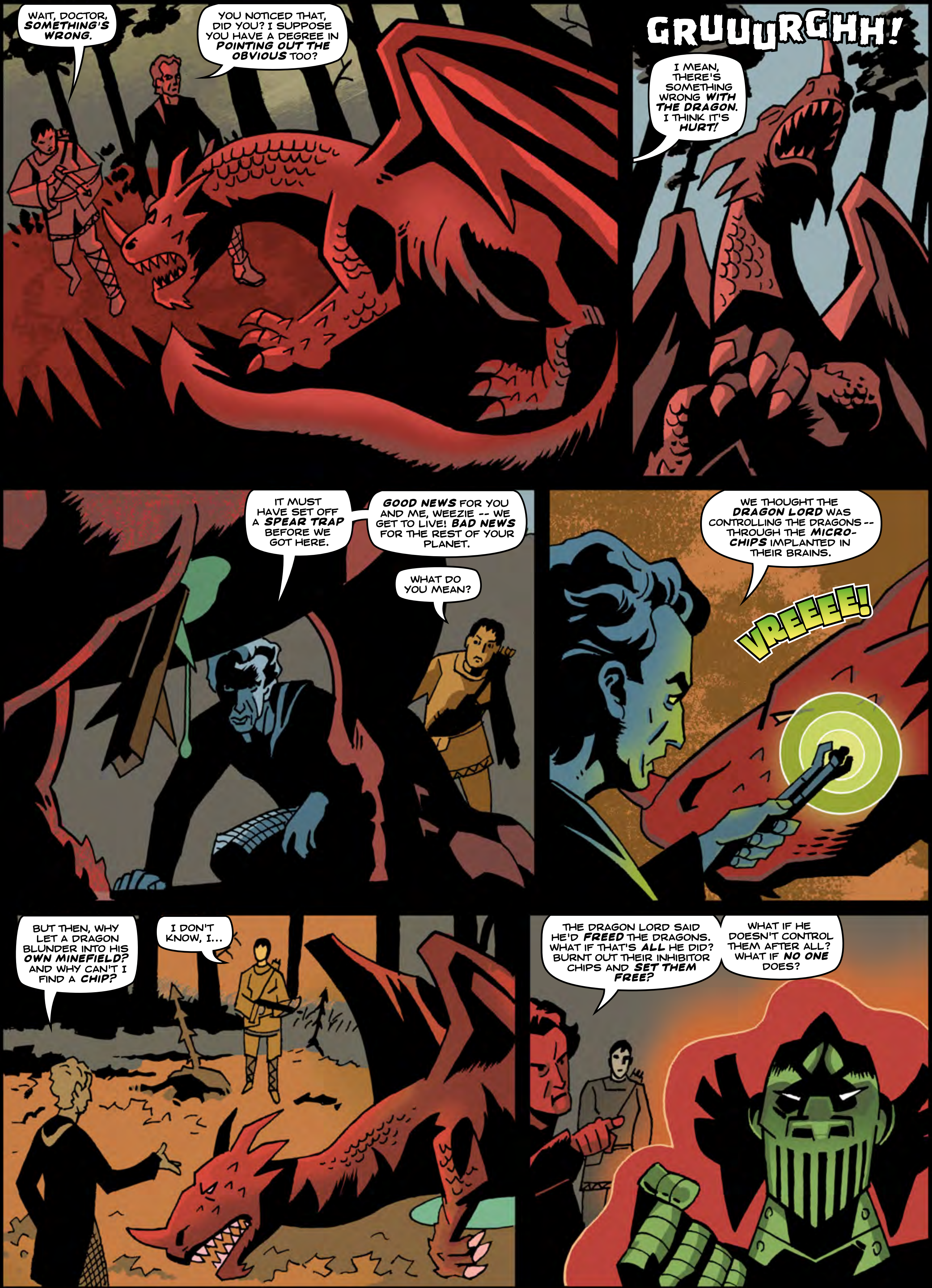
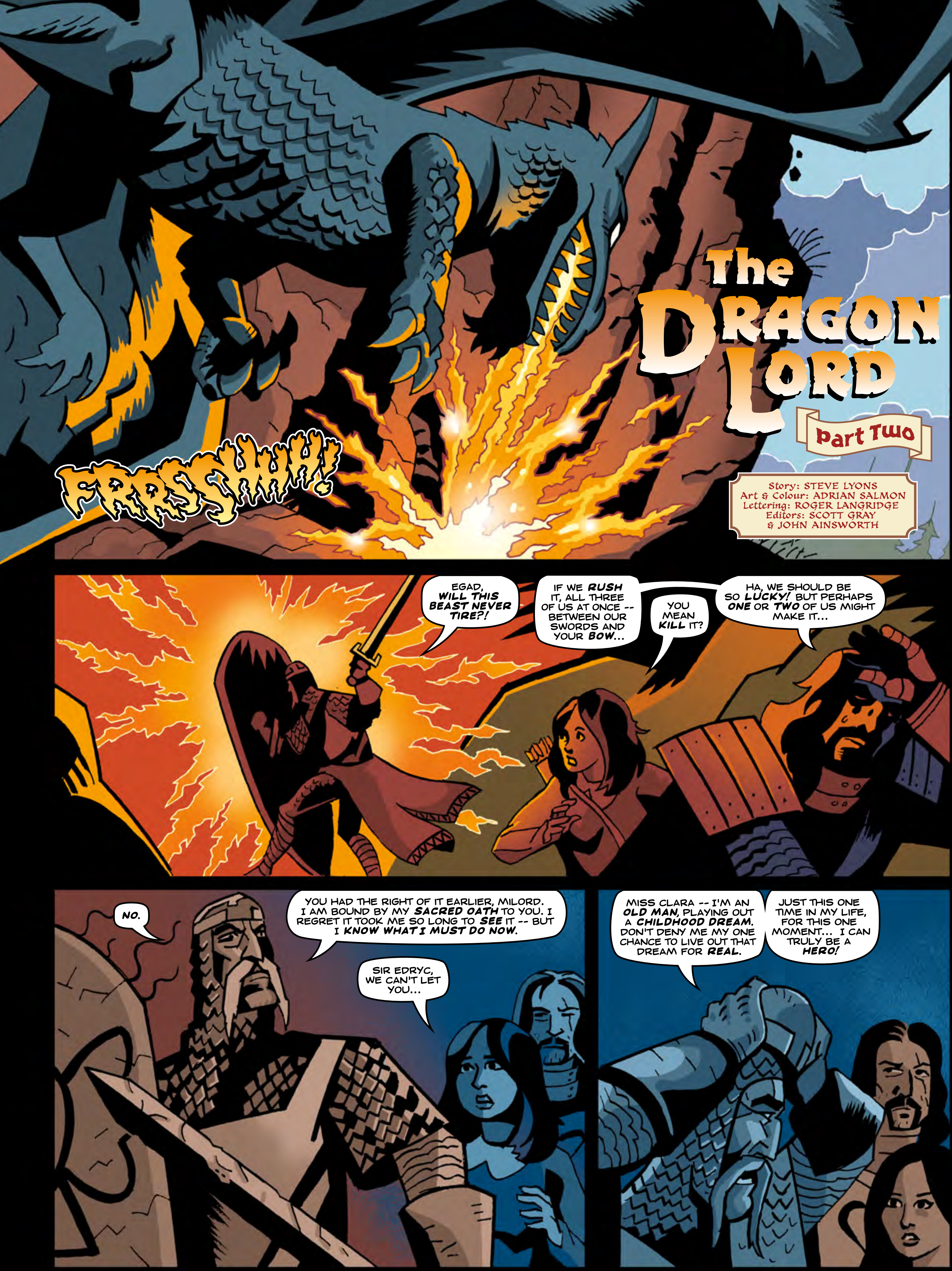
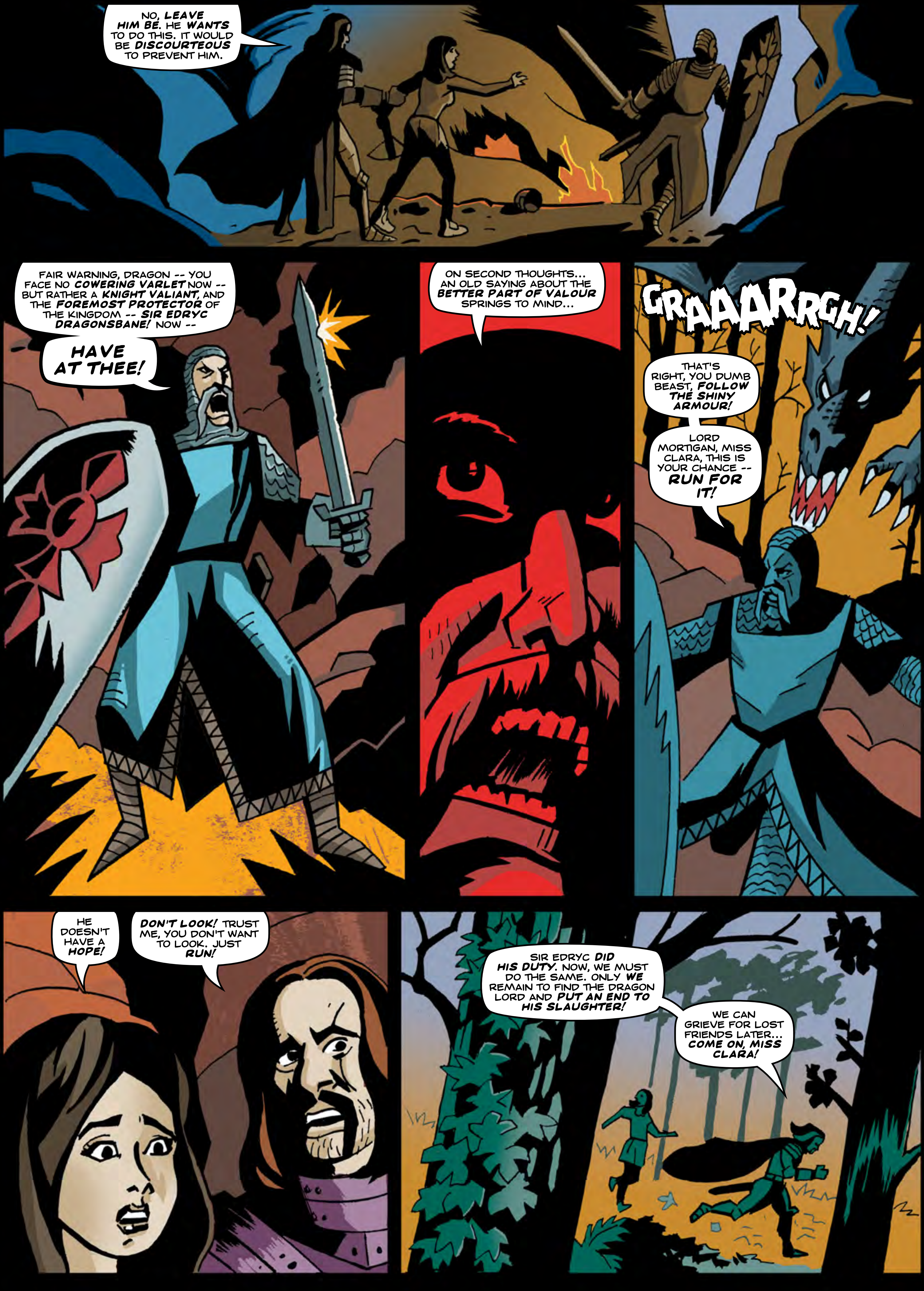

WAIT, DOCTOR, SOMETHING'S WRONG.
YOU NOTICED THAT, DID YOU? I SUPPOSE YOU HAVE A DEGREE IN POINTING OUT THE OBVIOUS TOO?
GRUUURGHH!
I MEAN, THERE'S SOMETHING WRONG WITH THE DRAGON. I THINK IT'S HURT!
IT MUST HAVE SET OFF A SPEAR TRAP BEFORE WE GOT HERE.
GOOD NEWS FOR YOU AND ME, WEEZIE -- WE GET TO LIVE! BAD NEWS FOR THE REST OF YOUR PLANET.
WHAT DO YOU MEAN?
WE THOUGHT THE DRAGON LORD WAS CONTROLLING THE DRAGONS -- THROUGH THE MICROCHIPS IMPLANTED IN THEIR BRAINS.
VREEEE!
BUT THEN, WHY LET A DRAGON BLUNDER INTO HIS OWN MINEFIELD? AND WHY CAN'T I FIND A CHIP?
I DON'T KNOW, I...
THE DRAGON LORD SAID HE'D FREED THE DRAGONS. WHAT IF THAT'S ALL HE DID? BURNT OUT THEIR INHIBITOR CHIPS AND SET THEM FREE?
WHAT IF HE DOESN'T CONTROL THEM AFTER ALL? WHAT IF NO ONE DOES?

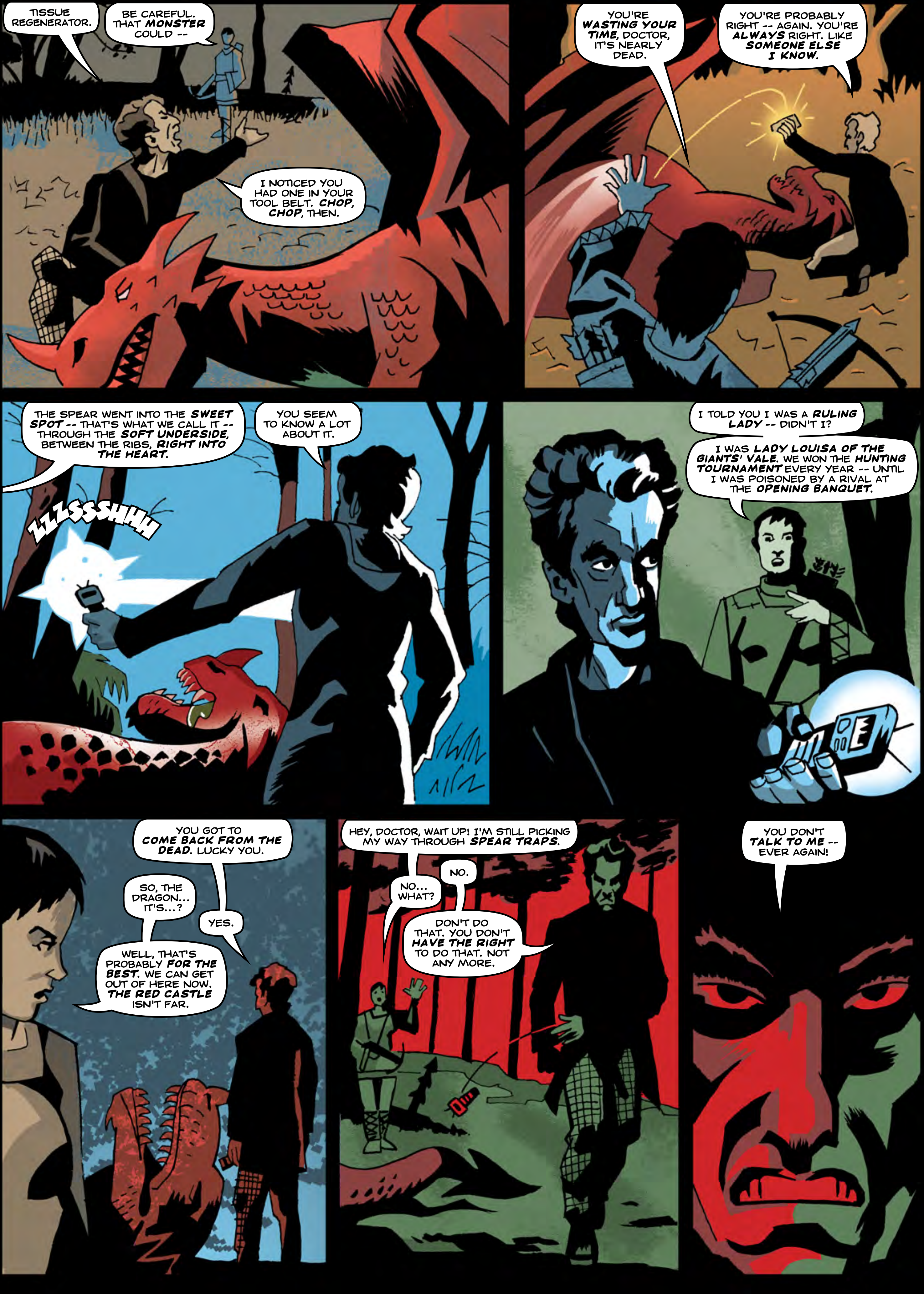
The Dragon Lord

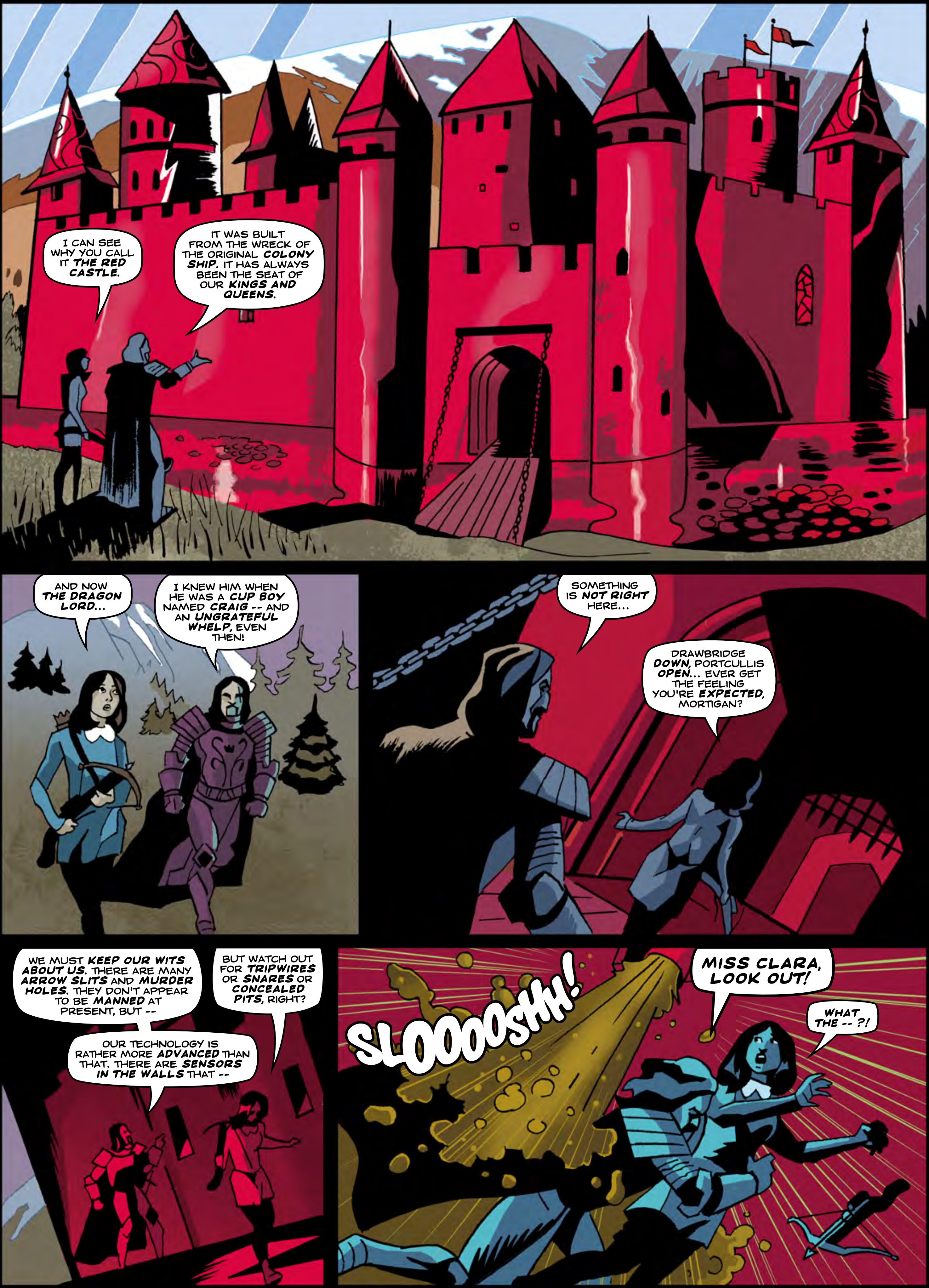
Part Two

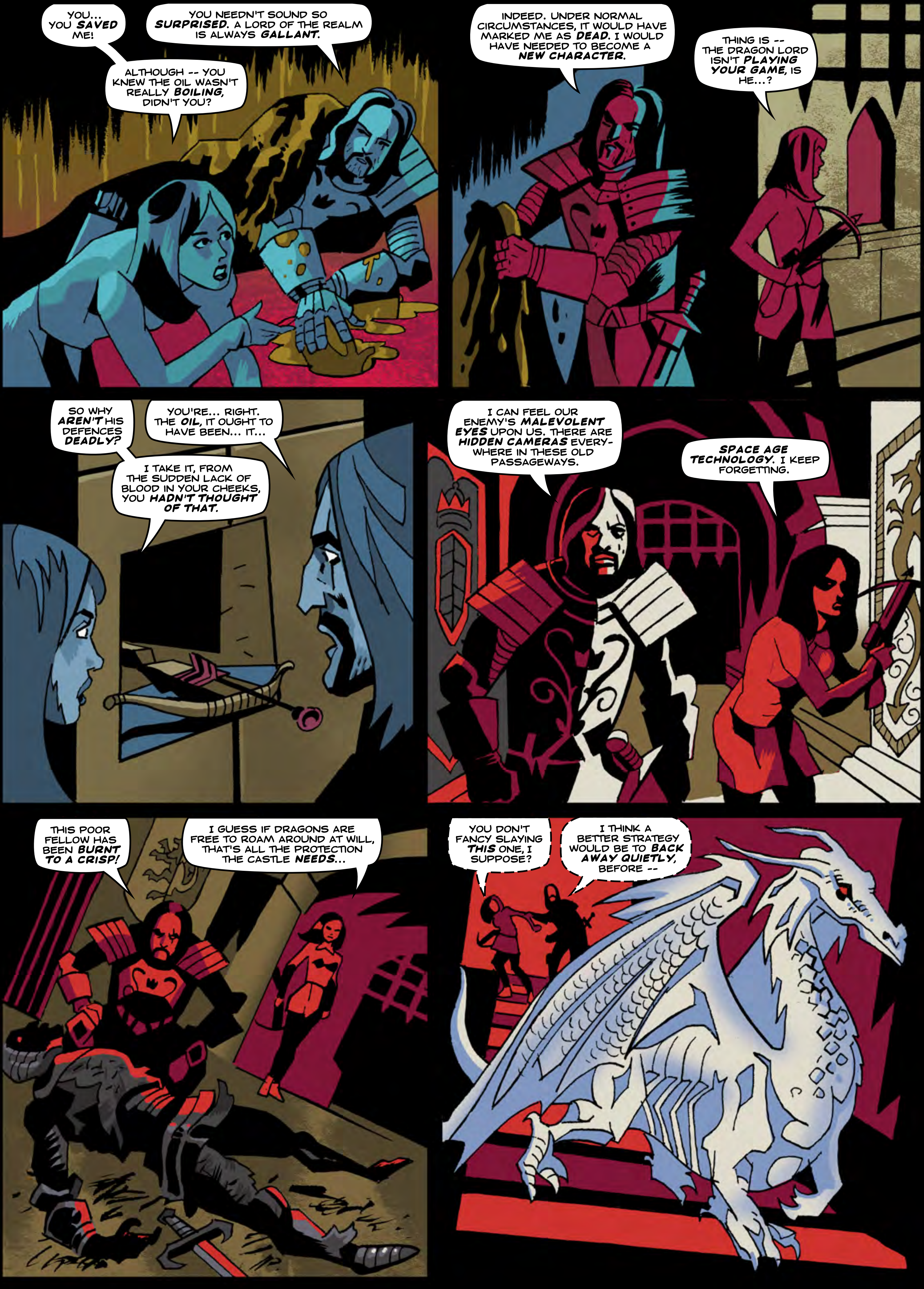
Story: STEVE LYONS
Art & Colour: ADRIAN SALMON
Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY
& JOHN AINSWORTH

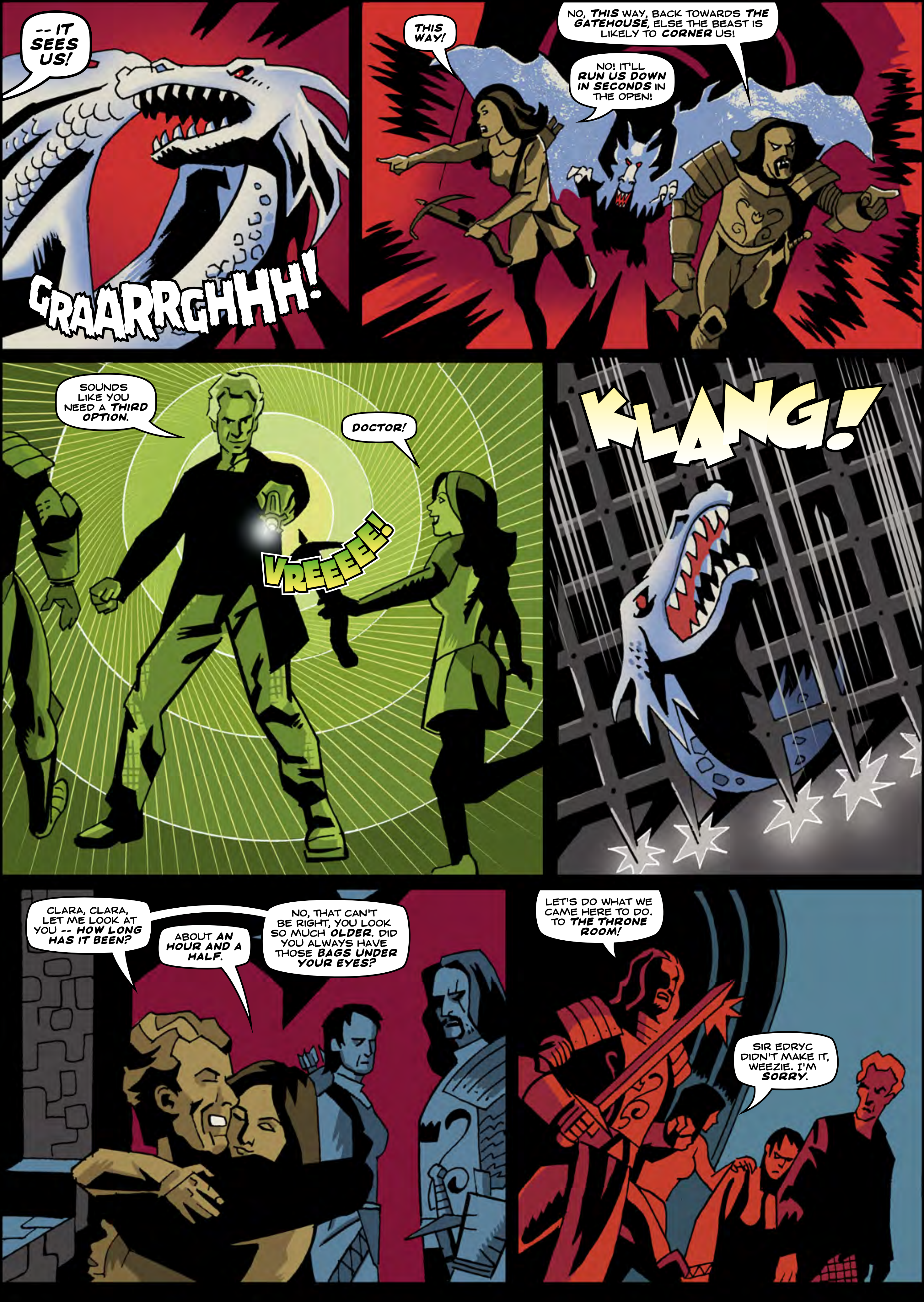

FRSSSHHH!
EGAD, WILL THIS BEAST NEVER TIRE?!
IF WE RUSH IT, ALL THREE OF US AT ONCE -- BETWEEN OUR SWORDS AND YOUR BOW...
YOU MEAN KILL IT?
HA, WE SHOULD BE SO LUCKY! BUT PERHAPS ONE OR TWO OF US MIGHT MAKE IT...
NO.
YOU HAD THE RIGHT OF IT EARLIER, MILORD. I AM BOUND BY MY SACRED OATH TO YOU. I REGRET IT TOOK ME SO LONG TO SEE IT -- BUT I KNOW WHAT I MUST DO NOW.
SIR EDRYC, WE CAN'T LET YOU...
MISS CLARA -- I'M AN OLD MAN, PLAYING OUT A CHILDHOOD DREAM. DON'T DENY ME MY ONE CHANCE TO LIVE OUT THAT DREAM FOR REAL.
JUST THIS ONE TIME IN MY LIFE, FOR THIS ONE MOMENT... I CAN TRULY BE A HERO!

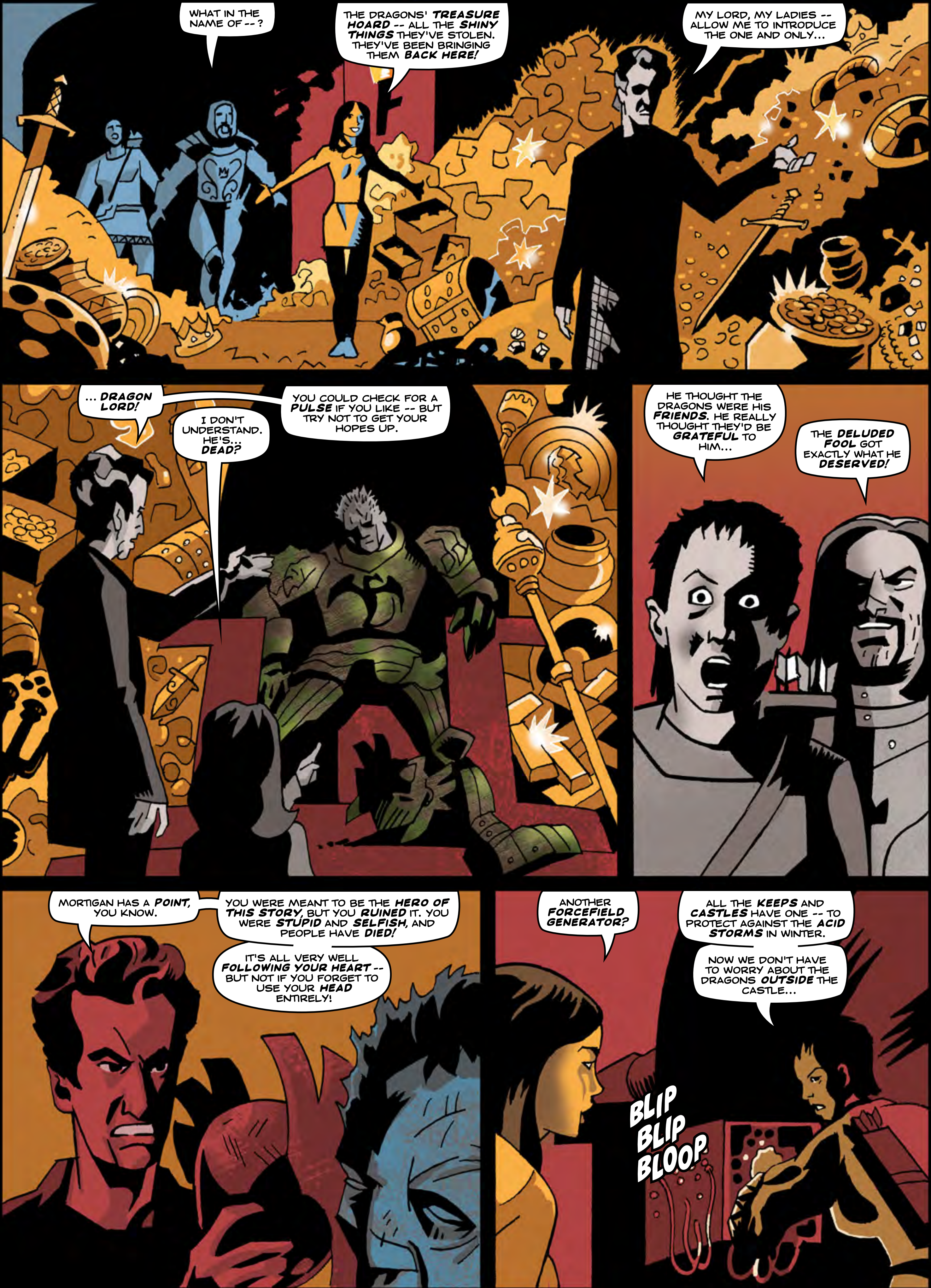

NO, LEAVE HIM BE. HE WANTS TO DO THIS. IT WOULD BE DISCOURTEOUS TO PREVENT HIM.
FAIR WARNING, DRAGON -- YOU FACE NO COWERING VARLET NOW -- BUT RATHER A KNIGHT VALIANT, AND THE FOREMOST PROTECTOR OF THE KINGDOM -- SIR EDRYC DRAGONSBANE! NOW --
HAVE AT THEE!
ON SECOND THOUGHTS... AN OLD SAYING ABOUT THE BETTER PART OF VALOUR SPRINGS TO MIND...
GRAAARRRGH!
THAT'S RIGHT, YOU DUMB BEAST, FOLLOW THE SHINY ARMOUR!
LORD MORTIGAN, MISS CLARA, THIS IS YOUR CHANCE -- RUN FOR IT!
HE DOESN'T HAVE A HOPE!
DON'T LOOK! TRUST ME, YOU DON'T WANT TO LOOK. JUST RUN!
SIR EDRYC DID HIS DUTY. NOW, WE MUST DO THE SAME. ONLY WE REMAIN TO FIND THE DRAGON LORD AND PUT AN END TO HIS SLAUGHTER!
WE CAN GRIEVE FOR LOST FRIENDS LATER... COME ON, MISS CLARA!

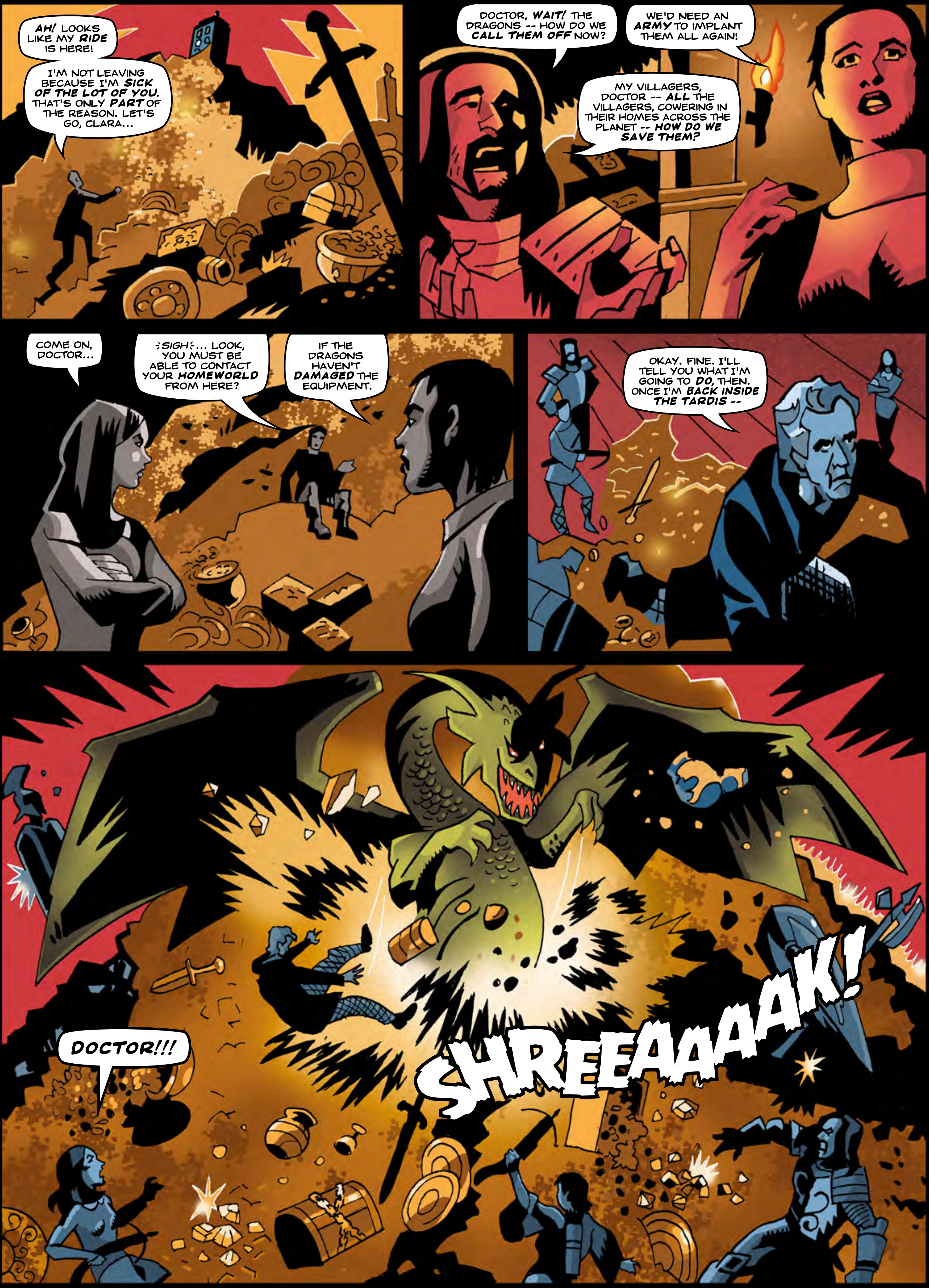

TISSUE REGENERATOR.
BE CAREFUL. THAT MONSTER COULD --
I NOTICED YOU HAD ONE IN YOUR TOOL BELT. CHOP, CHOP, THEN.
YOU'RE WASTING YOUR TIME, DOCTOR. IT'S NEARLY DEAD.
YOU'RE PROBABLY RIGHT -- AGAIN. YOU'RE ALWAYS RIGHT. LIKE SOMEONE ELSE I KNOW.
THE SPEAR WENT INTO THE SWEET SPOT -- THAT'S WHAT WE CALL IT -- THROUGH THE SOFT UNDERSIDE, BETWEEN THE RIBS, RIGHT INTO THE HEART.
YOU SEEM TO KNOW A LOT ABOUT IT.
ZZZSSSHHH
I TOLD YOU I WAS A RULING LADY -- DIDN'T I?
I WAS LADY LOUISA OF THE GIANTS' VALE. WE WON THE HUNTING TOURNAMENT EVERY YEAR -- UNTIL I WAS POISONED BY A RIVAL AT THE OPENING BANQUET.
YOU GOT TO COME BACK FROM THE DEAD. LUCKY YOU.
SO, THE DRAGON... IT'S...?
YES.
WELL, THAT'S PROBABLY FOR THE BEST. WE CAN GET OUT OF HERE NOW. THE RED CASTLE ISN'T FAR.
HEY, DOCTOR, WAIT UP! I'M STILL PICKING MY WAY THROUGH SPEAR TRAPS.
NO... WHAT?
NO.
DON'T DO THAT. YOU DON'T HAVE THE RIGHT TO DO THAT. NOT ANY MORE.
YOU DON'T TALK TO ME -- EVER AGAIN!

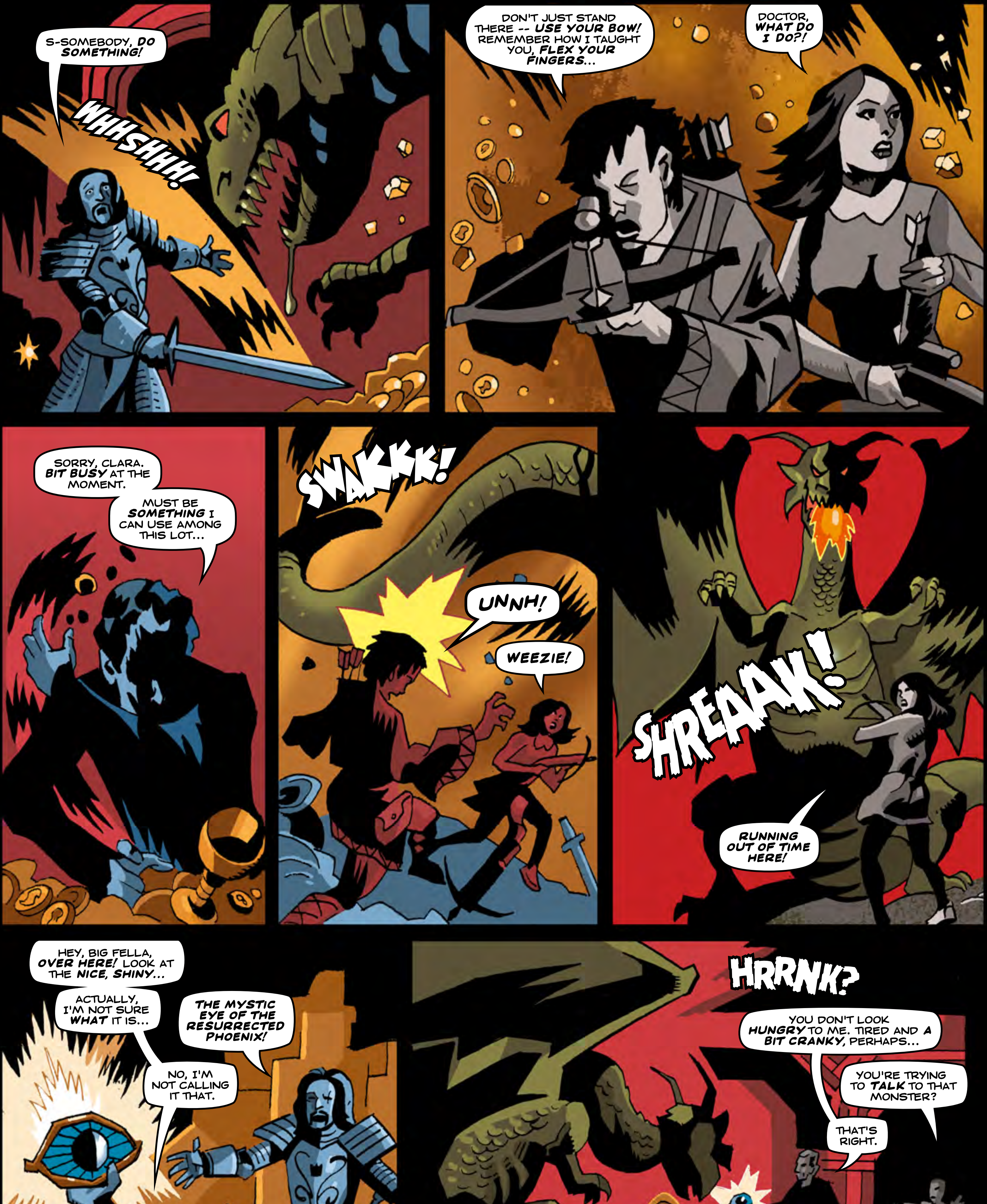

I CAN SEE WHY YOU CALL IT **THE RED CASTLE.**
IT WAS BUILT FROM THE WRECK OF THE ORIGINAL **COLONY SHIP.** IT HAS ALWAYS BEEN THE SEAT OF OUR **KINGS AND QUEENS.**
AND NOW **THE DRAGON LORD...**
I KNEW HIM WHEN HE WAS A **CUP BOY** NAMED **CRAIG** -- AND AN **UNGRATEFUL WHELP,** EVEN THEN!
SOMETHING IS **NOT RIGHT** HERE...
DRAWBRIDGE **DOWN,** PORTCULLIS **OPEN...** EVER GET THE FEELING YOU'RE **EXPECTED,** MORTIGAN?
WE MUST **KEEP OUR WITS ABOUT US.** THERE ARE MANY **ARROW SLITS** AND **MURDER HOLES.** THEY DON'T APPEAR TO BE **MANNED** AT PRESENT, BUT --
BUT WATCH OUT FOR **TRIPWIRES** OR **SNARES** OR **CONCEALED PITS,** RIGHT?
OUR TECHNOLOGY IS RATHER MORE **ADVANCED** THAN THAT. THERE ARE **SENSORS IN THE WALLS** THAT --
SLOOOOSHH!
MISS CLARA, LOOK OUT!
WHAT THE -- ?!

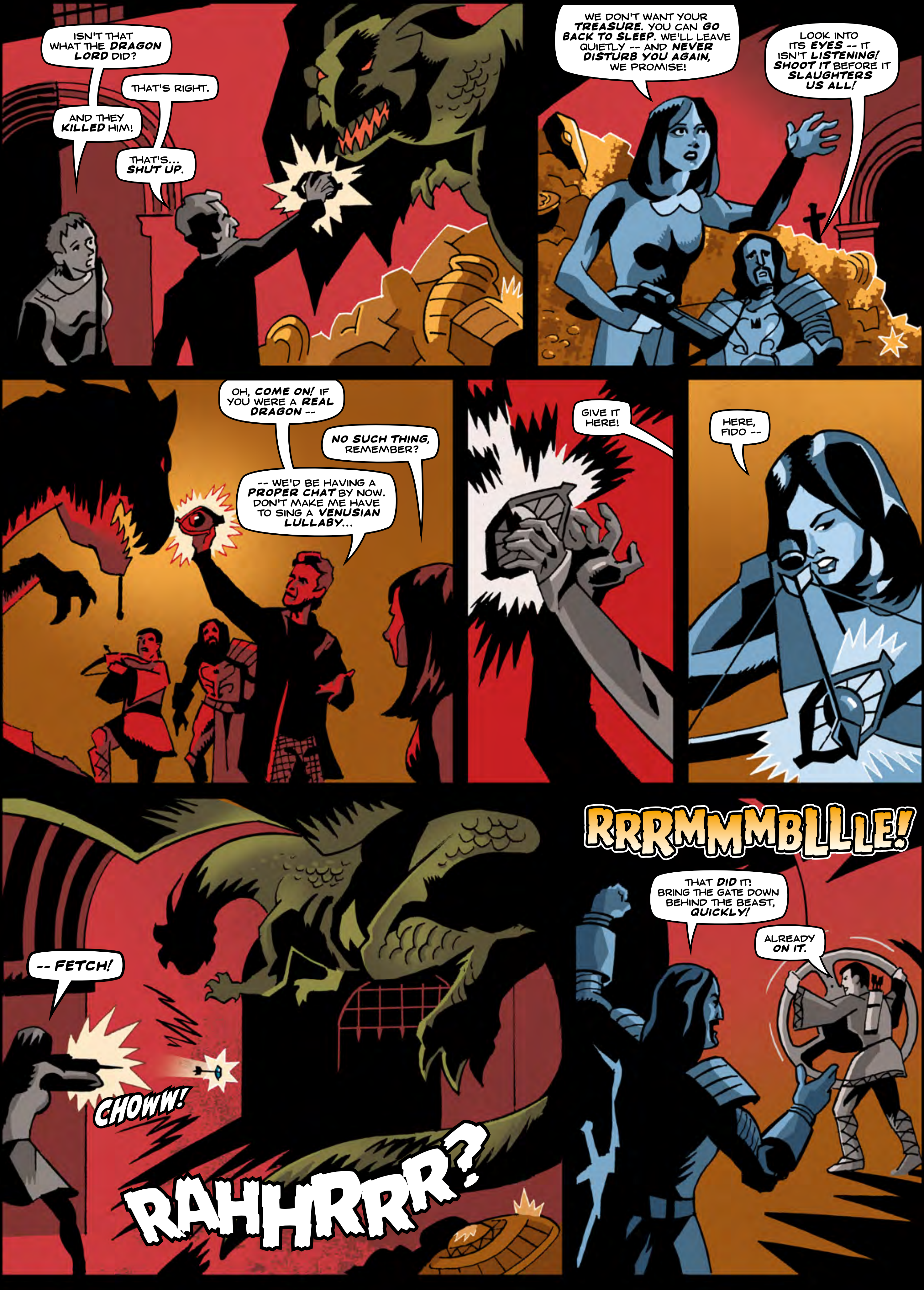

YOU... YOU **SAVED** ME!
YOU NEEDN'T SOUND SO **SURPRISED.** A LORD OF THE REALM IS ALWAYS **GALLANT.**
ALTHOUGH -- YOU KNEW THE OIL WASN'T REALLY **BOILING,** DIDN'T YOU?
INDEED. UNDER NORMAL CIRCUMSTANCES, IT WOULD HAVE MARKED ME AS **DEAD.** I WOULD HAVE NEEDED TO BECOME A **NEW CHARACTER.**
THING IS -- THE DRAGON LORD ISN'T **PLAYING YOUR GAME,** IS HE...?
SO WHY **AREN'T** HIS DEFENCES **DEADLY?**
YOU'RE... RIGHT. THE **OIL,** IT OUGHT TO HAVE BEEN... IT...
I TAKE IT, FROM THE SUDDEN LACK OF BLOOD IN YOUR CHEEKS, YOU **HADN'T THOUGHT OF THAT.**
I CAN FEEL OUR ENEMY'S **MALEVOLENT EYES** UPON US. THERE ARE **HIDDEN CAMERAS** EVERYWHERE IN THESE OLD PASSAGEWAYS.
SPACE AGE TECHNOLOGY. I KEEP FORGETTING.
THIS POOR FELLOW HAS BEEN **BURNT TO A CRISP!**
I GUESS IF DRAGONS ARE FREE TO ROAM AROUND AT WILL, THAT'S ALL THE PROTECTION THE CASTLE **NEEDS...**
YOU DON'T FANCY SLAYING **THIS** ONE, I SUPPOSE?
I THINK A BETTER STRATEGY WOULD BE TO **BACK AWAY QUIETLY,** BEFORE --

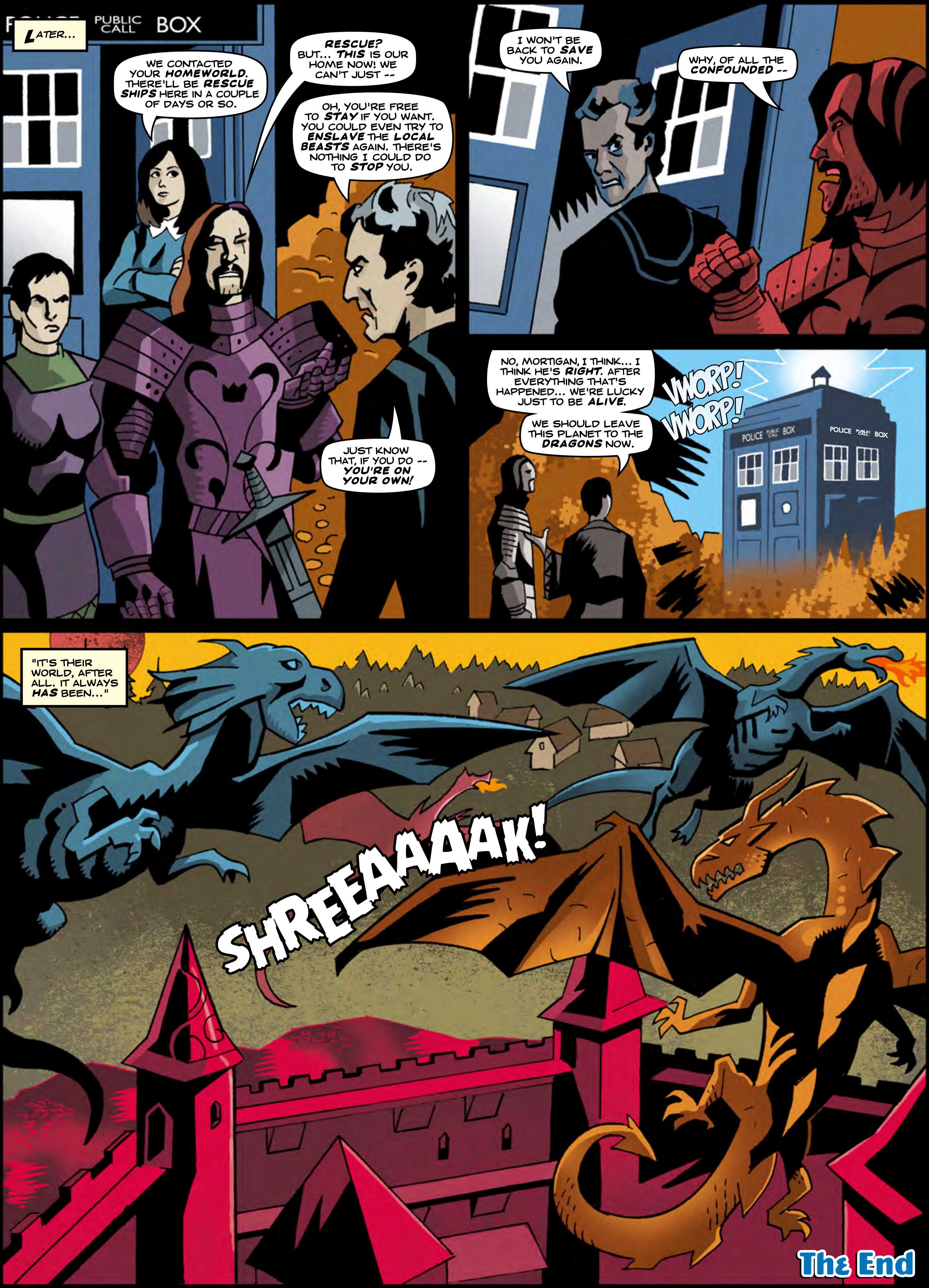

-- IT SEES US!
GRAARRGHHH!
THIS WAY!
NO, THIS WAY, BACK TOWARDS THE GATEHOUSE, ELSE THE BEAST IS LIKELY TO CORNER US!
NO! IT'LL RUN US DOWN IN SECONDS IN THE OPEN!
SOUNDS LIKE YOU NEED A THIRD OPTION.
DOCTOR!
VREEEEE!
KLANG!
CLARA, CLARA, LET ME LOOK AT YOU -- HOW LONG HAS IT BEEN?
ABOUT AN HOUR AND A HALF.
NO, THAT CAN'T BE RIGHT, YOU LOOK SO MUCH OLDER. DID YOU ALWAYS HAVE THOSE BAGS UNDER YOUR EYES?
LET'S DO WHAT WE CAME HERE TO DO. TO THE THRONE ROOM!
SIR EDRYC DIDN'T MAKE IT, WEEZIE. I'M SORRY.


WHAT IN THE NAME OF -- ?
THE DRAGONS' TREASURE HOARD -- ALL THE SHINY THINGS THEY'VE STOLEN. THEY'VE BEEN BRINGING THEM BACK HERE!
MY LORD, MY LADIES -- ALLOW ME TO INTRODUCE THE ONE AND ONLY...
... DRAGON LORD!
YOU COULD CHECK FOR A PULSE IF YOU LIKE -- BUT TRY NOT TO GET YOUR HOPES UP.
I DON'T UNDERSTAND. HE'S... DEAD?
HE THOUGHT THE DRAGONS WERE HIS FRIENDS. HE REALLY THOUGHT THEY'D BE GRATEFUL TO HIM...
THE DELUDED FOOL GOT EXACTLY WHAT HE DESERVED!
MORTIGAN HAS A POINT, YOU KNOW.
YOU WERE MEANT TO BE THE HERO OF THIS STORY, BUT YOU RUINED IT. YOU WERE STUPID AND SELFISH, AND PEOPLE HAVE DIED!
IT'S ALL VERY WELL FOLLOWING YOUR HEART -- BUT NOT IF YOU FORGET TO USE YOUR HEAD ENTIRELY!
ANOTHER FORCEFIELD GENERATOR?
ALL THE KEEPS AND CASTLES HAVE ONE -- TO PROTECT AGAINST THE ACID STORMS IN WINTER.
NOW WE DON'T HAVE TO WORRY ABOUT THE DRAGONS OUTSIDE THE CASTLE...
BLIP BLIP BLOOP


AH! LOOKS LIKE MY RIDE IS HERE!
I'M NOT LEAVING BECAUSE I'M SICK OF THE LOT OF YOU. THAT'S ONLY PART OF THE REASON. LET'S GO, CLARA...
DOCTOR, WAIT! THE DRAGONS -- HOW DO WE CALL THEM OFF NOW?
WE'D NEED AN ARMY TO IMPLANT THEM ALL AGAIN!
MY VILLAGERS, DOCTOR -- ALL THE VILLAGERS, COWERING IN THEIR HOMES ACROSS THE PLANET -- HOW DO WE SAVE THEM?
COME ON, DOCTOR...
÷SIGH÷... LOOK, YOU MUST BE ABLE TO CONTACT YOUR HOMEWORLD FROM HERE?
IF THE DRAGONS HAVEN'T DAMAGED THE EQUIPMENT.
OKAY. FINE. I'LL TELL YOU WHAT I'M GOING TO DO, THEN. ONCE I'M BACK INSIDE THE TARDIS --
DOCTOR!!!
SHREEAAAAK!


S-SOMEBODY, DO SOMETHING!
WHHSHHH!
DON'T JUST STAND THERE -- USE YOUR BOW! REMEMBER HOW I TAUGHT YOU, FLEX YOUR FINGERS...
DOCTOR, WHAT DO I DO?!
SORRY, CLARA. BIT BUSY AT THE MOMENT.
MUST BE SOMETHING I CAN USE AMONG THIS LOT...
SWAKKK!
UNNH!
WEEZIE!
SHREAAK!
RUNNING OUT OF TIME HERE!
HEY, BIG FELLA, OVER HERE! LOOK AT THE NICE, SHINY...
ACTUALLY, I'M NOT SURE WHAT IT IS...
THE MYSTIC EYE OF THE RESURRECTED PHOENIX!
NO, I'M NOT CALLING IT THAT.
HRRNK?
YOU DON'T LOOK HUNGRY TO ME. TIRED AND A BIT CRANKY, PERHAPS...
YOU'RE TRYING TO TALK TO THAT MONSTER?
THAT'S RIGHT.


ISN'T THAT WHAT THE **DRAGON LORD** DID?
THAT'S RIGHT.
AND THEY **KILLED** HIM!
THAT'S... **SHUT UP.**
WE DON'T WANT YOUR **TREASURE.** YOU CAN **GO BACK TO SLEEP.** WE'LL LEAVE QUIETLY -- AND **NEVER DISTURB YOU AGAIN,** WE PROMISE!
LOOK INTO ITS **EYES** -- IT ISN'T **LISTENING! SHOOT IT** BEFORE IT **SLAUGHTERS US ALL!**
OH, **COME ON!** IF YOU WERE A **REAL DRAGON** --
NO SUCH THING, REMEMBER?
-- WE'D BE HAVING A **PROPER CHAT** BY NOW. DON'T MAKE ME HAVE TO SING A **VENUSIAN LULLABY...**
GIVE IT HERE!
HERE, FIDO --
-- **FETCH!**
CHOWW!
RAHHRRR?
RRRMMMBLLLE!
THAT **DID** IT! BRING THE GATE DOWN BEHIND THE BEAST, **QUICKLY!**
ALREADY **ON IT.**


POLICE PUBLIC CALL BOX
LATER...
WE CONTACTED YOUR **HOMEWORLD**. THERE'LL BE **RESCUE SHIPS** HERE IN A COUPLE OF DAYS OR SO.
RESCUE? BUT... **THIS** IS OUR HOME NOW! WE CAN'T JUST --
OH, YOU'RE FREE TO **STAY** IF YOU WANT. YOU COULD EVEN TRY TO **ENSLAVE** THE **LOCAL BEASTS** AGAIN. THERE'S NOTHING I COULD DO TO **STOP** YOU.
JUST KNOW THAT, IF YOU DO -- **YOU'RE ON YOUR OWN!**
I WON'T BE BACK TO **SAVE** YOU AGAIN.
WHY, OF ALL THE **CONFOUNDED** --
NO, MORTIGAN, I THINK... I THINK HE'S **RIGHT**. AFTER EVERYTHING THAT'S HAPPENED... WE'RE LUCKY JUST TO BE **ALIVE**.
WE SHOULD LEAVE THIS PLANET TO THE **DRAGONS** NOW.
VWORP! VWORP!
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
"IT'S THEIR WORLD, AFTER ALL. IT ALWAYS **HAS** BEEN..."
SHREEAAAAK!
The End

RELATIVE Dimensions

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time…

On the run again

How did *Heaven Sent* and *Hell Bent* go down with a couple of nine-year-old twin boys? Let's find out...

BY **JACQUELINE RAYNER**

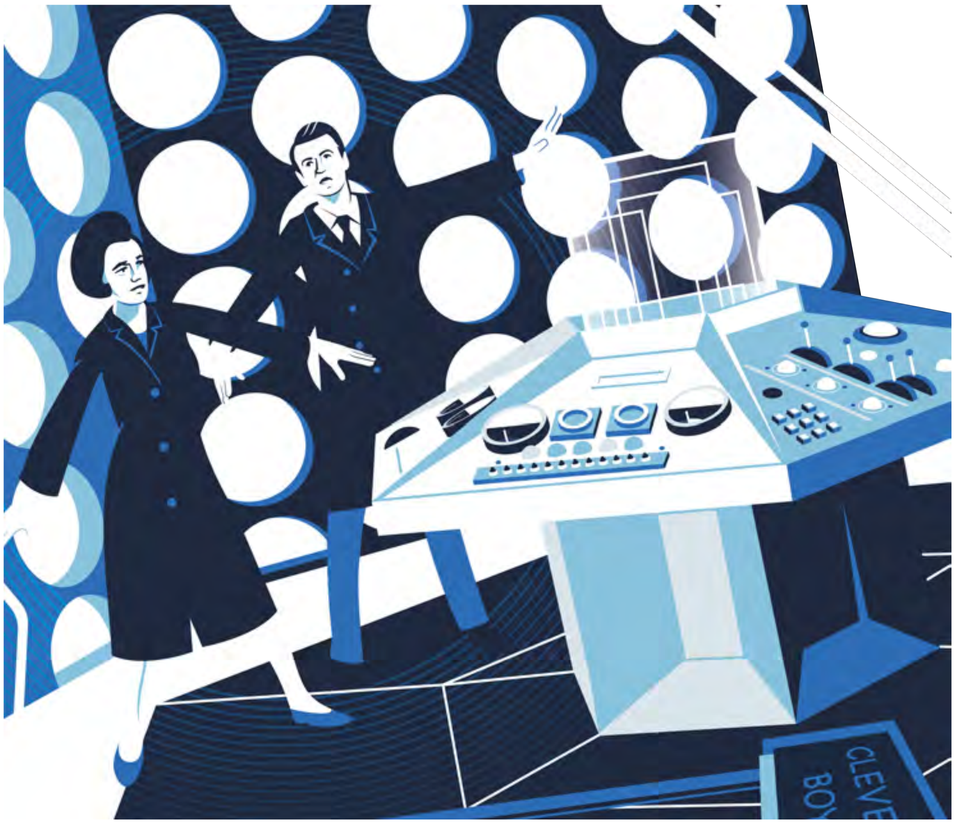


ILLUSTRATION: **BEN MORRIS**

Who blasphemy! We've all come across it. When your otherwise sensible friend says, "*City of Death*'s not much cop, really," or disses the amazing Donna Noble. But one of the most egregious cases of *Who* blasphemy happened in our house recently when not one but both twins, while watching *An Unearthly Child*, declared of Ian and Barbara, "They are *really* rubbish actors." They are *what?!* Could they possibly be referring to the astonishingly fabulous Jacqueline Hill and William Russell? I couldn't quite believe what I was hearing.

Before you declare that my children are from now on *personae non grata* in *Doctor Who* circles for expressing this unconscionable opinion, let me explain. What they found laughable and unconvincing was the running-from-side-to-side TARDIS wobble acting. "I could do it better!" said Non-Fan Twin, and demonstrated. We wondered how often prior to *Doctor Who* actors would have been called upon to do this. Maybe if there were programmes about shipwrecks? Children: looking at things in a slightly different way to you, forever.

This applies just as much to the final episodes of the latest series. I'm wondering if, by the time this issue of **DWM** reaches the newsstands, I'll still be haunted by *Heaven Sent*, as I have been for the eight days it currently is since its broadcast. The many billions of times the Doctor realised at the last minute that he'd done this before, again and again, and was going to die, again. Diving into an ocean of his own skulls. Oh my God. But to my children? He was stuck in a haunted house and he punched his way through a mega-diamond and found GALLIFREY! Incredible, but in a different way.

Then last night we had *Hell Bent*. Non-Fan Twin had been upset at the end of *Face the Raven*, but was sure Clara wasn't really dead. Fan Twin thought she *was* dead, but took it all in his stride. He still thought she was pretty much dead even after last night's episode. "She can keep doing stuff but she's always a second away from death," he pointed out. "As are we all," I almost said, but thought that wasn't a subject to get into with a nine-year-old just before Christmas. But the thing that really concerned him after *Hell Bent*? How did all the other immortals die? Because they're *immortal*. So they *can't die*.

While we pondered this unanswerable question, Non-Fan Twin's thoughts were off in another direction entirely: "Now Clara and Me can always have free lemonade!" An advantage of having a time-travelling space diner that probably wouldn't have occurred to me in four and a half billion years. The best things about the finale for me: what the Doctor would go through to save his friend. The roundels. The oh-so-clever 'it was the Doctor who had his memory wiped, not Clara' twist. The best things for them: how the Doctor kept saying 'no' to authority figures. The new sonic screwdriver. The flying space diner.

Oh, I cannot tell you how desperate the boys are to see the spin-off adventures of Clara and Me in their space diner TARDIS. They started creating them within seconds of the episode finishing. Clara is to become The Nurse (yes, of course we know women can be doctors too, but they felt she deserved her own unique title), with Me as her companion. Their first episode is to be going round to the sites of the Doctor's previous adventures hoping to find a lost sonic screwdriver to use (the one left in the twelfth-century arena by Colony Sarff, maybe?). I have been asked to pass on this request to the producers of *Doctor Who*, so Steven, if you're reading…?

> **'It felt oddly appropriate to watch *An Unearthly Child* in such close proximity to the latest series…'**

It felt oddly appropriate to watch *An Unearthly Child* in such close proximity to the latest series. Not just because the latter played on so many mysteries set up by the former: running away from Gallifrey, stealing a TARDIS, the President's daughter (could that have been Susan?), and not just because of the sight of those lovely roundels again, but because both showed companions teaching the Doctor how to be the Doctor. First he learned it from Ian and Barbara. Now he's learned it all over again from Clara.

"Run, you clever boy, and be a doctor." Essentially what Ian and Barbara were saying to him back in 1963, in between tumbling unconvincingly back and forth across the screen. Although wouldn't you have loved to have seen his face if they'd used those exact words? "'Clever boy'? I'm not a parrot and I prefer walking to any day. And I hate running!" **DWM**

CHRIS

EMMA

MICHAEL

WILL

The TIME TEAM

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 757 – THE ELEVENTH HOUR

Zero opposition!

It's all change! A new showrunner presents a new Doctor, a new companion, new titles and a new TARDIS... but whatever will the old Time Team think?

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

D*octor Who* has always thrived on renewal, and *The Eleventh Hour*, the first of this brand-new series, promises some of the biggest changes yet. New Doctor! New showrunner! New companion! In fact, just about the only thing that hasn't changed is the Time Team (we tried that once before, and a lot of people are still very angry about it). Emma, Will, Michael and Chris are plonked in front of the telly, ready to embrace the future.

"Woah!" cries Chris, as sparks fly in the TARDIS while it careers through the sky above London, and the new Doctor is left hanging by his fingertips to the ledge outside.

"Right back to where we left the Doctor a few months ago!" beams Emma.

"I think we could have skipped this sequence," says Michael. "It might've been better to have a fresh start – straight in with new titles, just like in 2005."

We find ourselves in the overgrown garden of a creepy old house, in which a young girl is praying to Santa about the crack in her bedroom wall, as the voices within are scaring the bejesus out of her.

"This is a fairytale in the making," says Chris. "A girl praying for something to save her, and a mysterious blue box falls out of the sky. It's pretty much every *Doctor Who* fan's childhood dream come true!"

"Praying to Santa," considers Michael. "Yes, I'm sure I did that."

"What a dreadful landing!" laughs Will as the girl spots the TARDIS, flat on its back in the wreckage of a garden shed.

"Oh, the TARDIS doesn't sound very well," says Michael. "The doors haven't opened outwards like that since *The Abominable Snowman*. Maybe a side effect of landing on its back?"

"That should have been our first shot of the new Doctor," says Michael, as Matt Smith's head pops up. "He's got such an odd face. Great to look at from many angles."

The young girl doesn't seem scared, calmly asking the Doctor if he's come about the crack in her wall. First things first, though – the Doctor's had a bit of a day of it and he's starving.

"This scene in the kitchen with the food is great," says Michael, as the Doctor carves a smiley face into an apple for the girl, Amelia Pond. "That's a lovely way to get to know our new Doctor."

"I imagine regenerating would leave you hungry," notes Will. "And I can confirm that fish fingers and custard do go together."

The new Doctor: in trouble already.

Emma makes a face, but she has other concerns. "Should Amelia be on her own at night?" she frets.

"I think the Doctor knows something's wrong precisely because she *is* alone," reasons Chris.

"I love how we're exploring the Doctor's new personality through the eyes of a child," adds Emma.

The Doctor works out that the crack is a split in the fabric of the world, and decides to force out whatever's lurking. "Prisoner Zero has escaped," a voice helpfully tells us. The sound of the Cloister Bell sends the Doctor scrambling back into his ship, telling Amelia he'll be back for her in five minutes.

"Oh Doctor, don't make a promise you can't keep," sighs Emma, as Amelia packs her goodies and gets ready to go. "That's really sad. A little girl perched, waiting, on her suitcase..."

The Doctor does return, as promised, but it's morning and there's no sign of Amelia, and before he can find out what's happened, he finds his head on the business end of a cricket bat. But Amelia's house isn't the only place in Leadworth where strange things are happening...

"That hospital is very *Spearhead from Space*," says Will.

"I'm having to convince my brain that it isn't the same one, laughs Chris. "I want to believe!"

"Creepy coma patients channelling the Doctor's name. That's not ominous at all," says Emma, ominously.

"It might not be our Doctor who they're after," suggests Will. And he's right, as the very stern Dr Ramsden appears.

"Hello Zainab Masood from *EastEnders*," says Michael.

"Nina Wadia! What a fantastic actress!" beams Chris. "I love her."

She's accompanied by Rory, a young nurse blathering something, but she doesn't seem very interested. The unconscious victims include a man who has a picture of his dog at his side, and *Peep Show* and *Broadchurch* star Olivia Colman. Michael leans in with some showbiz gossip.

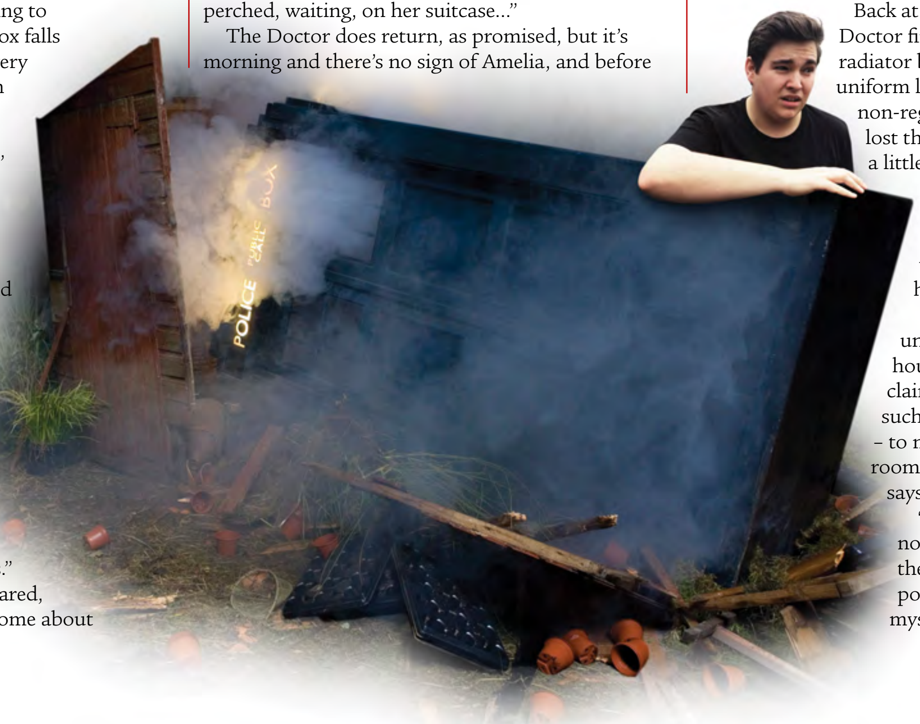
"I met Olivia Colman at a dinner just after she'd been in this episode," he reveals. "She was a little bit sad that she'd had such a small part because it meant she couldn't go back."

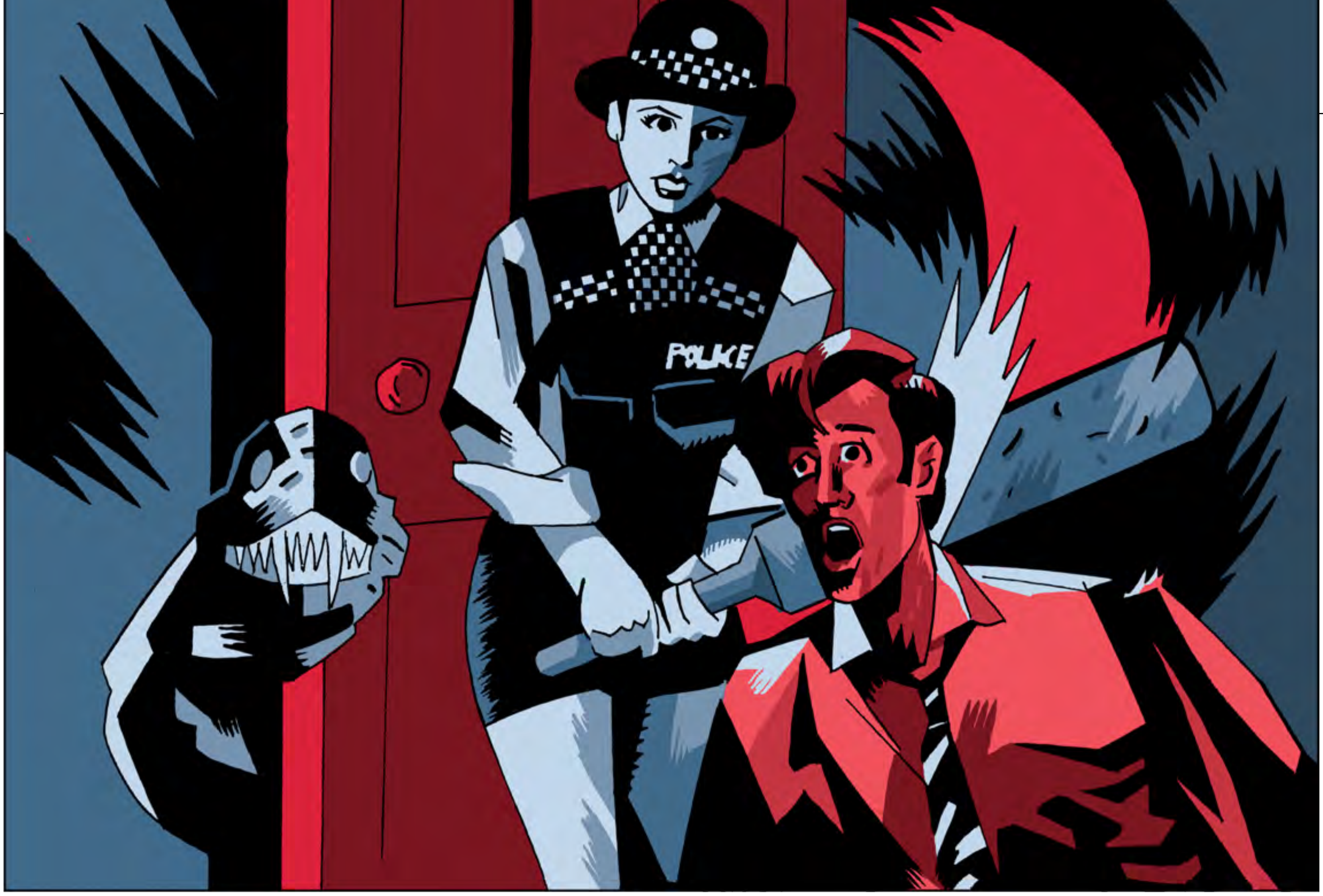
Back at the Pond house, the Doctor finds himself chained to a radiator by a police officer whose uniform looks ever-so-slightly non-regulation. Chris has literally lost the plot. "I... I may have a little crush on Karen Gillan already," he gushes. "But *please* don't tell her!"

"Your secret's safe with us," says Michael, rolling his eyes.

The Doctor asks an unusual question about the house in which the officer claims she now lives. "That's such a *Doctor Who* moment – to make the counting of rooms into something sinister," says Michael.

"Do I have a face that nobody listens to? *Again?*" the Doctor sighs, as the policewoman investigates a mysterious 'hidden' room.





“What a glorious delivery of that line,” chuckles Michael. “This script is great.”

“A police officer should know better than to blunder into a scary secret room by herself,” tuts Emma.

The Doctor tells the policewoman that hidden danger is lurking in the corner of her eye, and she finally spots a giant face-tendril creature that’s been hiding in plain sight all along.

“Urgh!’ says Will, recoiling. “It looks like the snake-Master from the TV Movie, but with more teeth!”

The creature vanishes, replaced by someone who can’t possibly be there.

“The guy from the hospital,” says Will. “With his dog from his bedside photo! That’s creepy.”

“The man’s got the creature’s teeth,” notes Chris.

Prisoner Zero is a ‘multi-form’ – albeit a confused one who has his dog and human voices mixed up. The disembodied voice booms out again, warning the Doctor that “the human residence is surrounded”, and will be incinerated unless Prisoner Zero surrenders. Which is a bit awkward.

“Oh,” says Will, the penny dropping. “Human residence doesn’t mean the house. It means Earth.”

Prisoner Zero isn’t the only one who’s not as he appears – the police officer’s been telling a slight fib about her occupation. “A kissogram?!” squeaks Chris.

“Hmmm,” says Emma. “That rather unnecessarily sexualises her.”

“Not sure about the new companion being a kissogram,” says Will. “It’s not something Sarah Jane would do. I’d like a companion who really *is* a police officer, though.”

“He’s arrived 12 years late!” gasps Emma, as the Doctor twigs that the policewoman is young Amelia – now adult Amy. “What a brilliant twist!”

“Oh dear, he’s done a Reinette, hasn’t he?” sighs Will. “Did he learn nothing from that fireplace?”

The Doctor and Amy are led to Mrs Angelo’s house. Oddly, Mrs Angelo and her grandson Jeff recognise the bedraggled stranger who has burst into their home. “Everyone in the village knows about the Raggedy Doctor,” hoots Michael. “I love ‘I’m the Doctor – I’m worse than everyone’s aunt!’ Oh, he’s funny, this Doctor, isn’t he?”

“I love how we explore the Doctor’s new personality through the eyes of a child.”

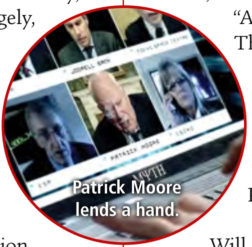
EMMA

The Doctor needs a plan – fast. Luckily, the answer’s already in his mind somewhere, if only he could remember it.

“Did *Doctor Who* just go all *CSI* with the detail tracking?” asks Emma, as the Doctor dredges through his earlier recce of the village for the missing clue.

“That feels straight out of *Sherlock*,” adds Will.

The Doctor turns his attentions to Nurse Rory, who the Doctor notices was acting strangely, while everyone else was boggling at the giant spaceship above.



Patrick Moore lends a hand.

“I can’t really believe that Rory is Amy’s boyfriend,” says Emma. “He seems a bit too wishy-washy for her to be interested in him.”

The spaceship is scanning for non-terrestrial tech, and the Doctor tries to send an alien signal to get the ship’s attention.

“I love how Adam Smith, the director, shoots this ‘non-terrestrial’ bit like a Western-style confrontation,” says Chris, as the Doctor’s sonic blast causes havoc in the village.

The sonic screwdriver explodes, so the Doctor must find another way to send the signal. He commandeers Jeff’s laptop to link with various boffins, including NASA and Patrick Moore, and get them to transmit a computer virus.

“It’s *actually* Patrick Moore!” boggles Will. “I’m not sure he’d be in a position to help out unless an emergency edition of *The Sky at Night* was needed, or the aliens could be beaten by the xylophone.”

“What’s the betting he was just sat there playing Candy Crush before the Doctor showed up on Skype?” chuckles Chris.

“I love it when the Doctor is being clever,” says Michael. “But can you actually write a virus on a Blackberry?”

“You clearly can if you’re the Doctor,” replies Will.

The Doctor has sent Amy and Rory to the hospital to break the link between Prisoner Zero and the patients, but when the creature gets the better of them, the Doctor nicks an unusual vehicle.

“A fire engine!” cheers Michael. “The Third Doctor would be impressed.”

At the hospital, Prisoner Zero is in the spooky form of Olivia Colman and two children.

“The universe is cracked,” she tells the Doctor, ominously. “The Pandorica will open. Silence will fall.”

“I think we have our season arc,” notes Will, archly.

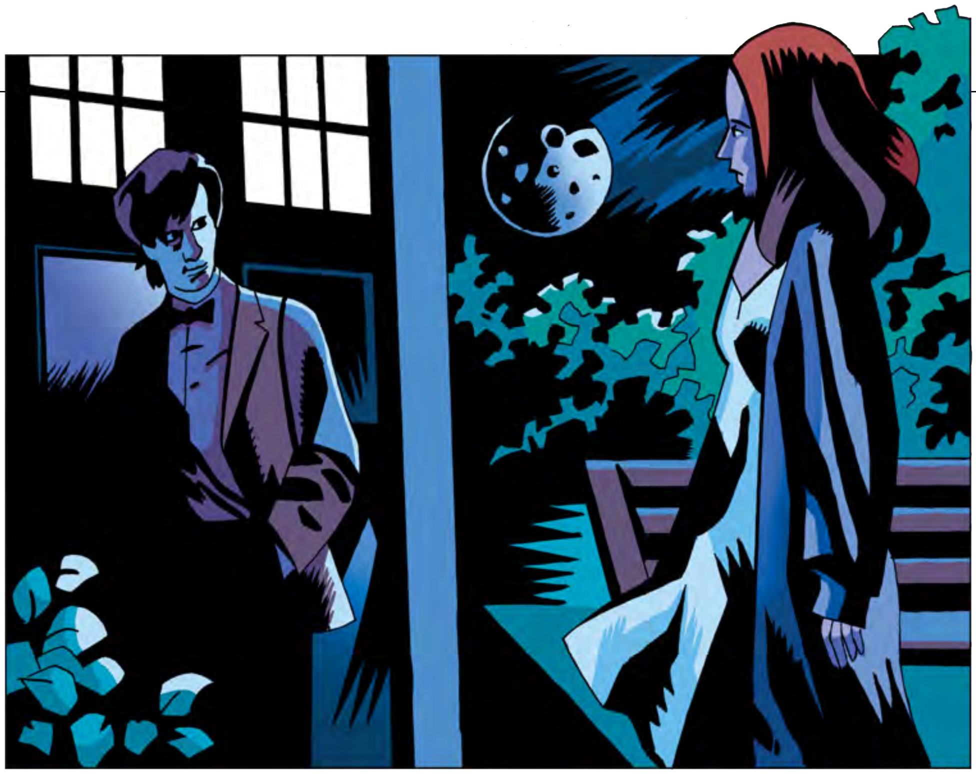
However, there’s no time to reflect on this revelation, as all the clocks reset to zero – the Doctor’s virus is working. Prisoner Zero has one last trick, though, and changes its form into a copy of the Doctor – and he’s not alone.

“Oh, little Amelia. That’s a nasty trick to play,” wails Michael, as the young girl steps out from behind the Doctor’s copy.

“Just how good is Caitlin Blackwood as Amelia?” says Will.

“She gets the sinister tone just right!” agrees Chris. ►

The TIME TEAM



> “Clip joy! Old Doctors! What a brilliant reveal of the Doctor in his new costume.”
>
> **WILL**

◄ The Atraxi lock on to their quarry and beam Prisoner Zero up, then go on their way. But the Doctor isn’t happy! He summons them back for a stern talking-to, and wants to dress for the occasion.

“Hospital clothes. More *Spearhead* references!” whoops Will, as the Doctor rifles through the hospital workers’ civvies.

“This makes three incarnations who pinched clobber from hospitals now, right?” asks Chris.

“Stop looking, Amy,” tuts Michael, as the Doctor strips off. “What would Donna Noble say?”

“Clip joy! Old Doctors! And a brilliant reveal of the new Doctor in his new costume,” cheers Will.

“Oh, I get chills watching the Atraxi run through all the Doctors,” says Emma. “Here we are again, a shiny new Doctor just out of the box!”

“This is Matt’s big ‘I’m the Doctor’ moment,” agrees Chris. “And I think it gave the big Atraxi eyeball bloke shivers too – he can’t retreat quickly enough.”

They’re not the only ones making a swift exit. The Doctor’s had a signal from the TARDIS that it’s ready for action; he finds his ship in Amy’s garden, looking lovelier than ever.

“Poor Amy! Left behind *again*,” says Michael. But not for ever. When we see Amy next, she has once again spotted that strange blue box arriving in her garden in the middle of the night. Dressed only in her nightie, she dashes outside to find the Doctor looking very pleased with himself.

“Ooops! It’s been another two years! Typical Doctor,” says Chris.

“At least he came back,” says Michael. “I love that shot of the Doctor in silhouette with the TARDIS all lit up.”

“He’s redecorated. I’m not sure I like it,” says Will surveying the new TARDIS interior. “It’s a bit of an odd shape and a bit glassy. But it’ll probably grow on me, though.”

“Well, I love it!” says Emma. “So many fun contraptions on the console.”

“This is a wonderfully written exchange,” says Chris, as the Doctor tries to persuade Amy to come with him. “You can tell she wants to say yes, but her common sense is trying to come up with reasons to avoid it.”

But is the Doctor really just lonely? He slyly scans Amy to reveal a reading in the shape of the crack in her bedroom wall...

“Hmmm. It looks like he has an ulterior motive for asking her along,” notes Emma. “That’s interesting! This new Doctor seems to have a secretive, manipulative side to him. We haven’t really seen that since Sylvester McCoy...”

“Naughty Doctor, starting a new companion relationship with a lie,” scolds Will.

It’s just as well Amy doesn’t have any big secrets of her own, eh?

“Oh! She’s getting married tomorrow?” gasps Michael, as we see her wedding dress hanging on the back of the bedroom door. “She’s a naughty, *naughty* girl!”

“Yes, naughty Amy, starting a new Doctor relationship with a lie,” says Will.

Emma thinks Amy is taking a terrible risk. “Imagine trusting the Doctor to bring her back in time after demonstrating that he’s incapable of just popping out for even five minutes!”

As the Doctor and Amy head off for new adventures, what did the team think of this bold new start for *Doctor Who*?

“I bloody loved that!” raves Michael. “I need to see a little bit more of Amy, I think, but she’s certainly got an intriguing back-story.”

Emma’s most impressed by how confidently the Doctor has been placed front and centre. “He’s silly, caring, cheeky, but forceful when he needs to be,” she says. “I think Matt has stepped into the part with a wobbly grace, like a newborn foal.”

“The plot was on the lighter side,” suggests Will, “but that was also true for *The Christmas Invasion* and *Rose*, giving the new Doctor room to breathe. Amy is shaping up to be a companion who can hold her own. And the Doctor is definitely still the Doctor. He might be much younger than his predecessors, but Matt Smith owned it.”

“A cracking series opener that really played on my love of *Spearhead from Space*,” says Chris. “It was beautifully directed and shot, and our new leads are excellent. Matt Smith, by that closing five minutes, is already the madman with a box we all know and love.” **DWM**

AND YOU SAID...

SAM JOHNSON: There have been stories in *Doctor Who*’s history when it feels like absolutely everything about the series has changed and improved: *Spearhead from Space*, *Rose* and *The Eleventh Hour*. Matt Smith’s first story is bright, and fast and new – and it’s up there with the very best episodes the show has ever produced.

CHLOE FARMER: I was very worried when I first heard the new arrangement of the theme music, as I thought that the tune had changed entirely!

JACOB LOCKETT: When I first watched *The Eleventh Hour*, I marvelled at how the actress playing Amelia looked so similar to the actress playing older Amy. Later, I discovered that the two girls were actually cousins. I call that inspired casting!

GARY ROBERTS: *Doctor Who* has featured sexy companions before. But the Doctor’s never had a companion as confident in their own sex appeal as the Amy Pond. Oh! Except Captain Jack, of course...

NIGEL WINTRIP: What a joy to see Arthur Cox – who was Cully in *The Dominators*! – as Mr Henderson. The scene where he tries to reason with an angry Amy is priceless.

JASON PHILIPS: The new Doctor effortlessly asserts his authority, dispatching the Atraxi in style. Any doubts that Matt was too young to play the Doctor are dispelled by the end of the episode. You can’t help but love him!

The Time Team will be watching *The Beast Below* in **DWM** 496 and *Victory of the Daleks* in **DWM** 497. Send your comments about these stories to *dwm@panini.co.uk*

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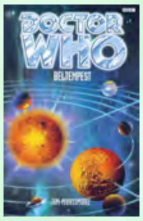

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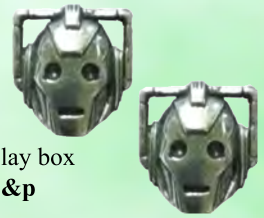

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DEREK WARE 1938-2015

WREAKING HAVOC!

Derek Ware, who has passed away at the age of 77, worked as a stuntman on *Doctor Who* during its first decade, including the very first serial. He also took occasional speaking roles in the show. **DWM** pays tribute to him.

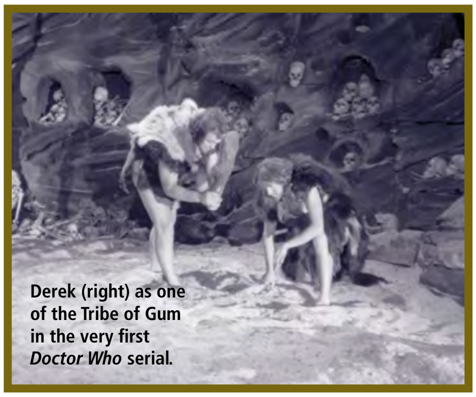
FEATURE BY **TOBY HADOKE**

Ludlow Castle, 1982. My first experience behind the scenes of professional theatre: a public rehearsal of an open-air production of *Richard III*. The lead actor shouts at the onlookers to be quiet as he practices a speech. An actor "executes" two others by wielding a sword. I later learn that the shouting Richard is someone called Edward Woodward. More excitingly, my brother (who is playing one of the Princes in the Tower) informs me that the swordsman has been in *Doctor Who*. He's called Derek Ware.

I followed in my brother's footsteps when I was old enough: a local schoolboy co-opted into carrying spears and saying the odd line during the annual professional productions staged at the castle. I was delighted when in 1991 I learned that my demise in *Macbeth* was to be choreographed by the legendary Ware. During that heady summer, I was equally delighted when Derek agreed to come to our house one Sunday ("An actor never turns down a free lunch" he told me – advice I have never forgotten). I had always thought that stuntmen might be gruff fellows of few words but Derek was a witty, engaging storyteller with a host of anecdotes at his disposal. He never really knew his comedian father but clearly the raconteur's DNA ran through him. We kept in touch sporadically over the years, hooking up at *Doctor Who* DVD recordings and most notably on Chris Chapman's *Inferno* Special Edition DVD Extra, *Hadoke Vs HAVOC,* in which I had the enjoyable task of reuniting some of the surviving members of the stunt team Derek had founded in the late 1960s.

HAVOC was the result of Derek's reasoning that a group of stuntmen could cover all bases for action sequences required by a television production. Rather than jacks of all trades, he offered a range of performers who excelled in different areas. Alan Chuntz, for example, was skilled in martial arts, Stuart Fell in gymnastics and Max Faulkner in equestrianism. Most of them could be relied upon to say a few lines too, not least Derek, who had trained as an actor at RADA.

When he left the illustrious drama school he was almost immediately cast in the television production *The Age of Kings*: an epic production of Shakespeare's history plays which synthesised his aptitude for both the Bard and for combat. The fight arranger on that production was the legendary swordsman John Greenwood who recalls: "He was there to do any stunts that were necessary. He had to do a fall during a fight. He built the boxes so high that he only ended up falling about two feet – but he was learning! During the Battle of Bosworth there was a big peat bog in the studio, very sticky to fight on. They couldn't rehearse it: he was pushed to the ground in the melee, disappeared from sight and was trodden on by just about everyone. He learnt a lot on that particular series!"


Derek (right) as one of the Tribe of Gum in the very first *Doctor Who* serial.

Derek encountered *Doctor Who* at the very beginning – doubling for actor Jeremy Young and arranging the battle for supremacy between cavemen Kal (played by Young) and Za (Derek Newark, doubled by Billy Cornelius) in *100,000 BC*. During the Hartnell era of the show he returned to choreograph the climactic scimitar fight in *Marco Polo*, was impaled by a sword in *The Crusade* and took acting roles in *The Chase* (as the bus conductor Ian and Barbara encounter upon their return to Earth) and as Egyptian messenger Tuthmos in *The Daleks' Master Plan*. He marshalled the action in *The Smugglers* as well as playing the Spaniard. With typical self-deprecating humour he would relate a story about how the character was originally described as swarthy and attractive and had lots of lines, but when he was cast, the Spaniard became an ugly mute.

Derek Ware performs a grisly demise in 1965 episode *The Lion*.

The Smugglers also witnessed an incident exemplifying Derek's persistent lack of luck with horses. Actor Derek Martin took part in the story's action sequences and remembers, "He was renowned for being not too keen on horses – and they weren't too keen on him. They could see him coming." This would be an endless source of amusement for his colleagues. "Doing *The Borderers* in Scotland, Derek held his horse a bit tight and it stamped on his foot and then p***ed on him," says Martin. All joking aside, he insists that Derek was "a *very* good arranger and a nice man."

He was more comfortable with weaponry, arranging a sword fight in *The Underwater Menace* when Patrick Troughton had taken over the title role; but it was the gun battle in Covent Garden on *The Web of Fear* that turned out to be the blueprint for the sort of sequences he would devise when the series was relaunched in colour in the 1970s. *The Ambassadors of Death* featured a warehouse gunfight in Episode 1 and a memorable hijack by helicopter the following week. Michael Ferguson, one of Derek's favourite directors, was at the helm and recalls: "I got to know Derek very well. I'd say, 'Derek, I'm going to do an action sequence in Aldershot, I can afford five or six guys, can you come along and see what we'll do?' One would say, 'Look, I need somebody to die in that corner,' and they would improvise. The warehouse sequence was exactly like that – there were four or five of them but Derek was certainly one because he appears to die twice. It was fun. It was playground soldiers but much more for real – without anybody getting hurt. Well, usually."

Also working on *The Ambassadors of Death* was assistant floor manager Margot Hayhoe who recalls, "I enjoyed working with him. He was always very enthusiastic, acting out suggestions to the director. He seemed to be very loyal to his colleagues, sometimes maybe using those that were a fraction too mature but needed the work. A professional at all times and very reliable. In those days the stunt arranger could be in all the stunts whereas now they usually have to watch the action for safety reasons. As a performer, I expect he would not have liked that change!"

In *Inferno*, as Private Wyatt, he half-transformed into a Primord and had to caper around atop a high gasometer. For the character's 50-foot fall he was doubled by Roy Scammell, a stunt which earned him a place in the *Guinness Book of Records*. Derek had been impressed by a tumble Roy had taken onstage in *The Four Musketeers* and recruited him. However, "The real glory goes to Jon Pertwee who spent the whole time up there fighting with me in spite of suffering from chronic vertigo," Derek told me. "Pertwee was the quintessential professional."

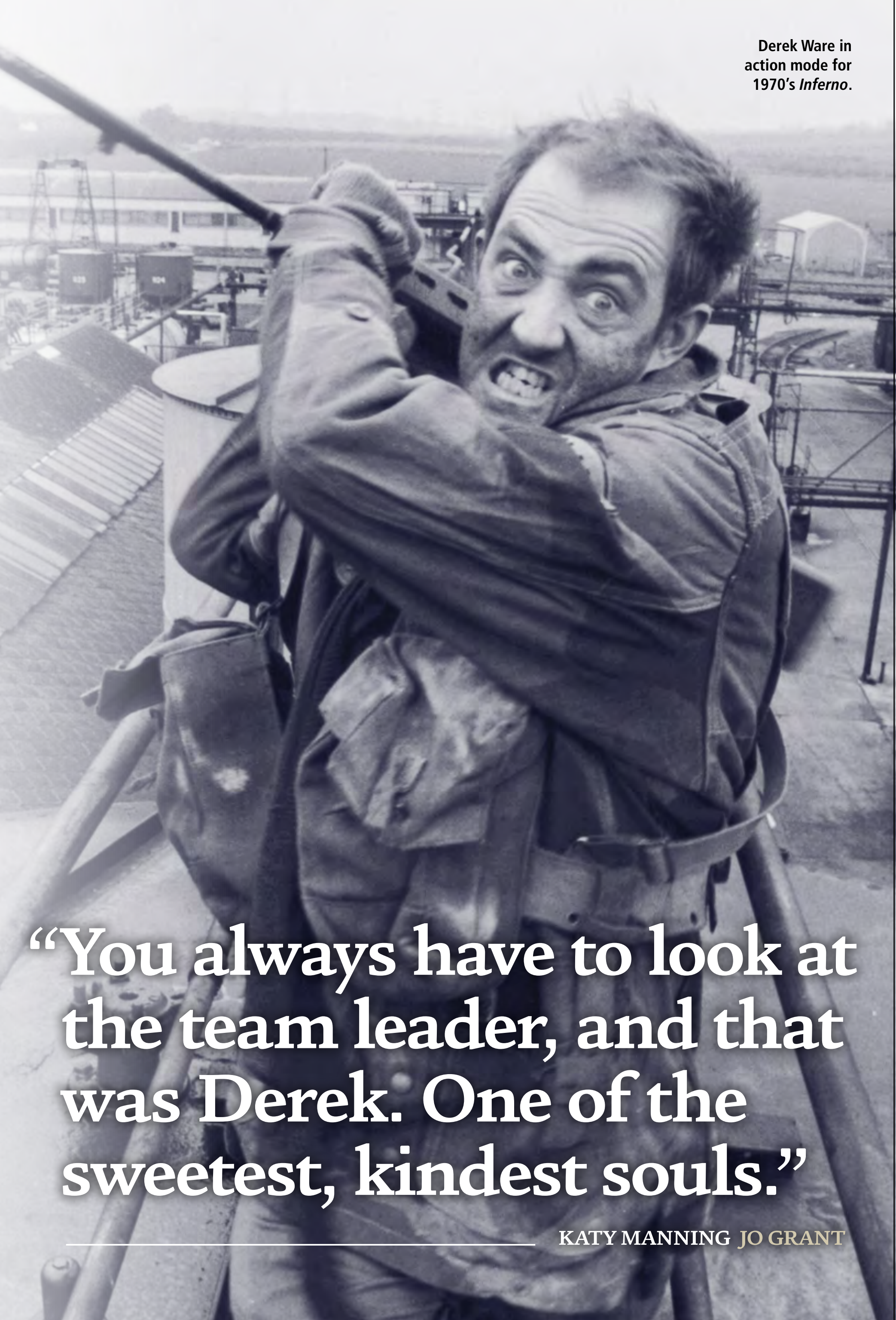
Derek worked on the show for another year or so, crossing paths with Michael Ferguson again when he played the memorable and incomprehensible Pigbin Josh in *The Claws of Axos*.

Ferguson describes Derek as "a bright, cheerful and modest personality, always creative and professional. And somebody willing to ride a bicycle into a freezing cold river on a bitter afternoon at Dungeness." It was the kind of stunt that Derek took in his stride. "I had to cycle into a river from a towpath on the coldest day of the year. Surprisingly the water was warmer than the land temperature."

During this time, Katy Manning played companion Jo Grant. "The boys were very much part of that family unit we talk about," she says. "What was clever about Derek was that he managed to get a group around him that was great for casting – we managed to get every type from Nosher Powell, to [Alan] Chuntzy to Stuart Fell. They were not only marvellous stuntmen and a very strong team but were like a group of visiting uncles. It was joy to have them around and he was such a good leader. They were so caring when they were teaching us how to do things. They literally taught me how to tuck roll out of a moving car – a very slow-moving car – and they taught me how to abseil, which I didn't know about. I thought it was something to do with water! They cared – and that came from Derek. You always have to look at the team leader and that was him. One of the sweetest, kindest souls. They were so nurturing of us and I put that down to Derek."

His final work on *Doctor Who* came in *The Sea Devils*, doubling for Roger Delgado in a memorable sword fight with the Doctor. Derek said that an accident had left Delgado "with a badly bruised chest and he couldn't lift his right arm, so I did all the actual fighting and they just edited in a couple of close-ups. He was a very gentle man – the antithesis of his villainous counterpart."

Michael Briant was the director and recalls, "The stunt work and organisation of location 'action' sequences were organised brilliantly by Derek. He created the totally reliable team of stunt performers. He would come to the office and discuss each action sequence in detail and make suggestions to improve it. Derek took stunt work and its organisation to a new and highly professional level, and on classic serials the excellent horsemanship of his people made filming so much more certain and reliable. ►



Derek Ware in action mode for 1970's *Inferno*.

"You always have to look at the team leader, and that was Derek. One of the sweetest, kindest souls."

KATY MANNING JO GRANT

Derek Ware on location for *Inferno*, with some adoring fans.

◄ His ability to organise and select the right stunt artist for the job marked HAVOC out as the leader in stunt work and Derek headed up the company brilliantly. I know Barry Letts would always consult Derek first to see 'what was possible'. Not only was he an excellent stuntman but also a very nice person."

HAVOC is reunited for the DVD range. Left to right: Stuart Fell, Roy Scammell, Derek Ware, Derek Martin and Toby Hadoke.

© TOBY HADOKE

Sadly for Derek, his care for his leading man was to be his undoing. "[Jon] had a bad back and it was for that reason that I insisted on Terry Walsh as a double for some of his stunts. That led indirectly to Terry taking over the stunts on the series."

Complaints from other stuntmen that HAVOC had a monopoly on the available television work meant that Derek's own union changed the industry rules and the agency was dissolved. He always felt that he had been treated unfairly. "Suffice to say, jealousy and ambition – always the basis for any deterioration of a good thing – had a lot to do with it," he lamented. He never returned to *Doctor Who* – he met with producer John Nathan-Turner on a couple of occasions in the 1980s but wasn't terribly impressed with the direction that the show had gone.

> "Derek was a genuine ball of energy. He made me laugh so much."
>
> **JOHN LEVENE** SERGEANT BENTON

Derek's television credits included fight arranging on *The Spread of the Eagle* (1963), the seminal Peter Watkins drama-documentaries *Culloden* (1964) and *The War Game* (1965), *The Changes* (1975), *Jane* (1984), *EastEnders* (1985) and *The Paradise Club* (1989). His love for comedy was satisfied when he worked with many of the television greats – notably as a regular double for Ronnie Barker and for Peter Sallis on *Last of the Summer Wine*. Pure acting roles included the first ever episode of *Z Cars* (1963), *The Return of Sherlock Holmes* (1988) and *Grange Hill* (1990). On film he provided the famous Mini chase in *The Italian Job* (1969) as well as playing one of the crooks. He also provided stunt work on *Krull* (1983), *Willow* (1988) and *Robin Hood: Prince of Thieves* (1991).

He enjoyed co-ordinating for the stage, particularly his 30-year association with Ludlow and the scope that open-air theatre allowed him. "Devising the [open-air] fights is a joy no fight director can resist," he said, describing his work with typical relish. "The opportunities for spectacle on a scale just short of a Hollywood epic are unlimited. When natural light has gone, nothing has the dramatic intensity that can be conjured up by a bat flying spontaneously though the arc lights."

After an injury-enforced retirement, he imparted his wisdom and experience to budding students. For many years, a Derek Ware Prize was awarded at RADA for the best fight based around a classical text, and he taught at the Birmingham School of Speech and Drama and the Arts Educational School in London. He was a very popular teacher because he cared for the students under his guidance and was a gentle nurturer as well as a skilled practitioner.

It was during this phase of his life that Ware met actor and fight director Andrew Ashenden. "I first met Derek when I was training to become a Stage Combat Teacher," Ashenden recalls. "His advice and support was invaluable during my years of training and I still depend upon his words of wisdom today. I feel not only lucky but privileged to have learnt and known one of the great founders of modern stage combat. It wasn't just Derek's manner with his students that was so important, it was the fact that he really knew his stuff."

John Greenwood remembers, "He used to meet the old fight masters from the Errol Flynn films – he'd go over to Hollywood and talk to them and make notes. He was a very learned person about the fights."

Derek gave informative, entertaining and perceptive illustrated talks about stunts and the cinema at festivals and on cruise ships. He was always happy to reminisce for articles, events or documentaries. When we last spoke, he was quite frail, but any sadness he felt about the various disappointments that befell him had waned over the years and he loved the business right to the end.

Those who worked with him on *Doctor Who* all attest to the importance of his contribution to the show and to his decency and good humour as an individual. His old colleague Roy Scammell remembers Derek as being "very good at fencing, a good arranger and great at keeping the gang together. He created a nice atmosphere on set. He was always full of jokes and quotes and was as much an actor as he was a stunt person. He was a great guy."

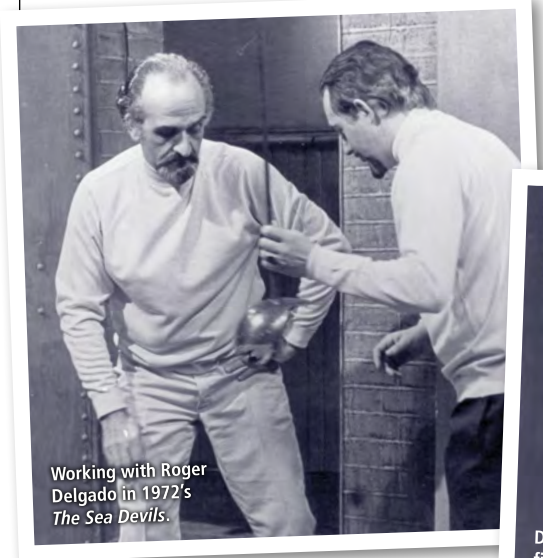
Michael Ferguson says, "I always enjoyed the days spent filming with him and his mates for *Doctor Who*. I also much admired and benefited from HAVOC: stunt guys who would always give you exactly what you wanted, plus a little bit more."

John Levene, who played Sergeant Benton, was grateful to Derek for talking to him when he was a new, and quite nervous, member of the *Doctor Who* team. "He was a genuine ball of energy. Every time we had the HAVOC boys, I always made a beeline for Derek because he made me laugh so much – he was one of those rare men. There have been about ten people in my life who I have loved with all my heart – Derek Ware was one of them."

As Katy Manning says, "I don't think our days in *Doctor Who* would have been so exciting and such fun without that group of guys led by Derek."

Derek Martin, who has recently filmed his final scenes after 15 years as Charlie Slater in *EastEnders*, was very keen to go on record about his friend: "No-one had a bad word about him and I don't think he had a bad word about anybody. There was one guy who he wasn't that keen on, but Derek employed him anyway because he was a good stuntman. He never let his dislike enter his thoughts. That's another part of Derek I've always liked."

The final words should perhaps go to someone he worked with on his first television job and who has a pretty enviable stunting CV himself, John Greenwood: "He was really a very successful stuntman and fight director and a gifted teacher. I think he always felt he was undervalued but the profession liked him a lot. He was such an enthusiastic man about all kinds of stunts. The only thing was, he finished up breaking all the bones in his body at some time or another!" **DWM**



Working with Roger Delgado in 1972's *The Sea Devils*.

Derek steps in to fight Jon Pertwee!

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THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

Death to the Daleks

The TARDIS is drained of its power and makes an emergency landing – but it's not the only visitor to the planet Exxilon to be affected by its influence...

FEATURE BY **JONATHAN MORRIS**

“It was their inventive genius that made them one of the greatest powers in the universe.”

Death to the Daleks **has to be the definitive** ***Doctor Who*** **story. It's possibly not the best (although I gave it 10/10 in the last big DWM poll) but it is the most** ***Doctor Who*****-y** ***Doctor Who*** **story. A violent death, Daleks, a quarry, and a heroic sacrifice to save the day. It follows the formula so exactly (which is harder than not following it), it's almost** ***Doctor Who*** **with the nuts and bolts showing.**

And I loved it, back when I read the novelisation with its extraordinary Roy Knipe cover of a Dalek sporting a fireball Mohican. And when it was released on video I wasn't disappointed. I was delighted just to see photos from ***The Doctor Who Monster Book*** **come to life, but more than that, I was surprised how spooky the first episode was, and how effective the lemur-eyed Exxilons were. And how emotional it was; Galloway has proper character development, while the Doctor's farewell to Sarah before entering the Exxilon City is genuinely touching.**

I'm not sure why it's not more highly regarded. Maybe some of the 'rocky' sets fail to convince. Maybe the Dalek spaceship is a little too much like a saucepan lid. And maybe the brain-teasers in the Exxilon City are obvious padding and too 'children's-television-y'. But I'd say that even Carey Blyton's divisive incidental music does the job, particularly in creating a suitably epic atmosphere for the Exxilon City.

So give it a chance. Watch the DVD. Because ***Death to the Daleks*** **is probably much better than you think.**

Part One

FIRST BROADCAST: 23 FEBRUARY 1974

An astronaut staggers across the surface of a misty planet. An arrow thuds into his stomach and he tumbles into a muddy lake.

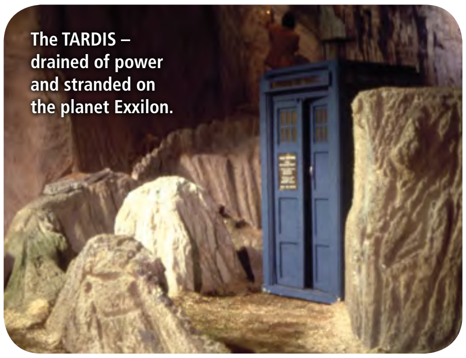
■ Although the draft and rehearsal scripts for this story appear to have been lost, it seems that the original intention was for the story to open differently; the visual effects list for the studio recording says that page 1 of the script requires 'Fire and smoke' and page 3 requires a 'Hinged alter' (sic); the obvious inference is that these effects were needed for a studio scene set in the Exxilon cavern of the spaceman being sacrificed to the monster of the tunnels, setting up Sarah's fate later in the episode.

■ As this scene is written in a different style to the other location scenes (or 'telecine' sequences as they are referred to in the script), being written entirely in capitals, and has been numbered '1A' so that later location scenes won't need to be renumbered, it seems likely to have been written by the story's second script editor, Robert Holmes.

In the TARDIS, Doctor Who (Jon Pertwee) is looking forward to visiting Florana with Sarah Jane Smith (Elisabeth Sladen).

■ Following-up a promise made at the end of the preceding story, *Invasion of the Dinosaurs* (1974).

■ The camera script merely says the Doctor is singing; he is singing the music hall standard *I Do Like to be Beside the Seaside* written by John Glover-Kind in 1907. By a staggering coincidence, on the *very same day* this episode was broadcast the rock group Queen released *Seven Seas of Rhye* as a single which fades out with an excerpt of the same song.



The TARDIS – drained of power and stranded on the planet Exxilon.

■ In the camera script, the Doctor's line "And the beauty of it all is" continues with "it's not been spoiled yet –"

The TARDIS' power fails and it lands on the dark, misty world.

■ The problem of unexpected power failures would have been familiar to UK viewers; during the early 1970s, rising inflation meant that unions were forced to use industrial action in order to protect the value of their wages. In December 1970, a work-to-rule by power plant workers led to unexpected power outages; more industrial action and power cuts followed at the beginning of 1972 as the National Union of Mineworkers went on strike, and then again in 1973 when the same union and the electriCity workers began an overtime ban (although they didn't go on strike, the action coincided with a rise in oil prices which prompted Prime Minister Edward Heath to ration coal stocks by introducing a three-day week). Assistant Floor Manager Richard Leyland recalls power cuts during rehearsals for *Death to the Daleks* but these would not have been unexpected; in 1972 and 1973 the cuts were announced in advance and scheduled on a rota basis.

■ The dispute with the miners would also be reflected in the subsequent story, *The Monster of Peladon* (1974), and at the same time Nation was writing *Death to the Daleks* he was also finishing the pilot episode of his own series about "the business

"Well, well, well. Daleks without the power to kill. How does it feel?"

of survival" after the lights go out, *Survivors* (1975-77).

■ The location shot of the TARDIS landing appears to be an addition by the script editor, as it's given telecine number 1B on page number 6A, and the subsequent TARDIS scene is numbered 2A to avoid renumbering the remainder of the script.

Sarah tries the TARDIS scanner which shows only swirling fog.

■ Despite the TARDIS' violent lurching, the lilo propped against the wall remains unaffected.

The Doctor tries the emergency storage cells but they also fail, leaving the control room in darkness.

■ The Doctor's line "Not a click nor a tick" is quoted in *Listen* (2014) where the Doctor is referring to the silence at the end of time.

The Doctor lights an oil lamp and opens the exterior doors using a crank handle.

■ All of the dialogue in this scene after the Doctor locates the crank handle was unscripted and worked out by the actors during rehearsal. The Doctor and Sarah emerge into the cold, dark fog – and discover a petrified figure. ►

ESSENTIAL INFO

■ After his success with the first Dalek story (1963-64) and his subsequent *Doctor Who* scripts, Terry Nation went on to work on various shows including *The Saint* and *The Avengers* before returning to *Doctor Who* with 1973's *Planet of the Daleks*. Before that story was broadcast, Nation was commissioned by script editor Terrance Dicks to write another story with the working title *Dalek Story* (despite what you may have read elsewhere, it never had the working title *Doctor Who and the Exilons*).

■ By the end of May 1973 Nation had completed a storyline entitled *Death to the Daleks*, and was commissioned to write the scripts on 2 July. Although the production paperwork states that Nation delivered all four parts at the end of that month, correspondence between Dicks and Nation makes it clear that Nation had only handed in the first two parts by 15 August, with Parts Three and Four arriving later in August.

■ At this point Robert Holmes took over as (uncredited) script editor. The revised script was filmed at the ARC Sand Pits at Gallows Hill in Dorset from 13-19 November and recorded at BBC Television Centre in two sessions on 3-4 and 17-18 December.

■ The broadcast of the first two episodes took place during the 'three day week' and coincided with power blackouts in some regions, resulting in lower-than-usual ratings. After power was restored the ratings improved, reaching 10.5 million for Part Three.

■ In 1987 the story was released in the UK on video at £9.99 and became the biggest-selling release of the range. It was ranked 148th in **DWM**'s *First 50 Years* poll of 2014.

◄ ■ The camera script says that 'all around are tall rocks shaped like menacing creatures' and the figure that startles Sarah is 'a tall grotesque rock looking like a monster with arms upraised ready to pounce'.

■ Terry Nation had previously used the idea of petrified organic material in the first Dalek story, though in this instance we never learn whether it actually *is* a petrified figure or not – if it is, the story gives no explanation for it!

Sarah goes back inside the TARDIS for some warmer clothes. The Doctor explores the surroundings, unaware he is being stalked by two cloaked figures.

■ In the camera script, Sarah is 'dressed for the beach' in a 'flimsy rig' and the scene in the TARDIS ends with her selecting some warmer clothes from a locker (cutting away before she gets changed).

The Doctor is examining something on the ground when he is attacked by one of the figures.

■ In the camera script, he is examining 'tracks in the sandy gravel'. Nation specifies that the camera angle should be from behind the Exxilon as it advances on the Doctor and 'its arm stretch outwards, forming the "wings" of its robes'.

Sarah emerges from the TARDIS. She runs from a hooded figure – and finds the Doctor's oil lamp.

■ In the camera script, this sequence is slightly different; after Sarah leaves the TARDIS we see an Exxilon approach it and then turn in the direction taken by Sarah. She doesn't see a hooded figure but instead is alarmed by a slight sound coming from one side; she can't make out anything in the mist but hears another sound coming from another direction. She then backs away into 'something that appears to grab at her'. She screams and discovers it is 'one of the grotesque rocks that has two branches that extend like arms'. She then hears another sound and her face is filled with relief when she sees a figure in the mist holding the oil lamp. But the lamp turns out to be hanging from a figure-like rock, and when Sarah takes the lamp she feels blood on its base.

The Doctor attempts to shed some light on the situation.

■ Terrance Dicks' Target novelisation of the story (1978) includes this sequence, making it clear it is based on the camera scripts rather than the broadcast version of the episode.

There is blood on the lamp. Sarah drops it in horror and races back to the TARDIS.

■ In the camera script, Sarah hears a shuffling sound which is what prompts her 'terrified run'. The script then cuts to the next scene inside the TARDIS; apart from when the TARDIS materialises the script doesn't have the TARDIS appearing on location (which creates some continuity problems as the place where the TARDIS has landed on location doesn't quite resemble where it has landed in the studio).

■ When we later see the Doctor, he doesn't appear to have any cuts so it's not clear where the blood came from (in the camera script he has a 'bloody wound' on his forehead).

Sarah returns to the empty TARDIS. Looking outside, she sees two hooded figures approaching.

■ In the camera script she sees nothing but a 'misty vista' but hears 'the sound of something moving'.

She uses the crank handle to close the doors – but there is an Exxilon in the TARDIS! She knocks it down using the handle and opens the doors again. The creature recovers and grabs her leg. Sarah beats it off and runs.

■ Shaun Sutton, who was the BBC's Head of Serials during production of *Death to the Daleks*, was concerned about certain aspects of the script; in this scene he was concerned about the direction that Sarah 'rains blows' onto the Exxilon.

■ Again, in the camera script the TARDIS does not appear on location; we cut to Sarah running through sand dunes with two or three Exxilons 'moving silently and swiftly in pursuit'.

■ As this is the last time we see this Exxilon, presumably it is lying unconscious or dead in the TARDIS for the rest of the story.

The Doctor is escorted through the dunes by two Exxilons, his hands tied. He pretends to stumble, frees himself, fights the two creatures off using his Venusian aikido and runs.

■ In the camera script, the location is given as 'Ext. Skyline. Night' and one of the Exxilons is holding a rope looped around the Doctor's neck. Nation describes the Doctor repelling the first Exxilon with 'a pile-driving fist that carries the Exxilon backwards'.

Sarah hides from the Exxilons behind some rocks. Once they have gone, she emerges to see an immense City with a glowing beacon.

■ In the camera script, Sarah 'has the look of a hunted animal' and hides beneath a shelf of sand.

■ The script says the City is a 'towering building that resembles an Aztec temple. It is a building that utterly dominates the landscape. It thrusts up powerfully to the sky and at its uttermost peak is a glaring beacon that flashes intermittently. A building so great and magnificent that it must inspire awe in all who see it'. It fills Sarah with 'a new optimism, believing that such a building can only be the work of highly intelligent and civilised beings'.

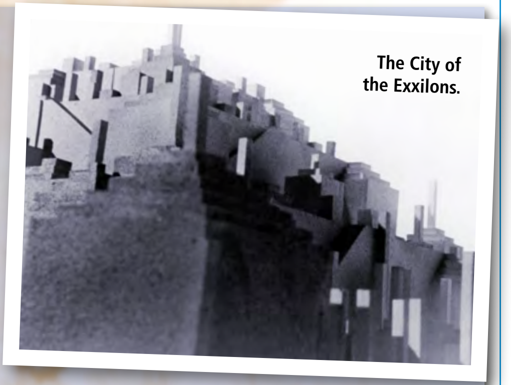
■ It seems likely that Nation was thinking of either the Pyramid of the Sun at Teotihuacan or Chichen Itza, both of which feature in the 1970 film *Chariots of the Gods?* – see later note. Although they are located in Mexico neither of them are actually Aztec temples.

The Doctor spots a tripwire and throws a stone at it. A boulder rolls towards him, followed by a burly Earthman, Lieutenant Dan Galloway (Duncan Lamont).

■ In the camera script, the Doctor doesn't initially spot the tripwire but is about to step on it when 'some sixth sense halts him'. Galloway attacks the Doctor from behind, which may explain why he mistakes him for an Exxilon.

Galloway is called off by his superior officer, Captain Richard Railton (John Abineri), and they take the Doctor to their base.

THE GENESIS OF DEATH TO THE DALEKS


The City of the Exxilons.

Unfortunately, Terry Nation's original storyline for *Death to the Daleks* does not exist, so we can only piece together its contents by informed guesswork. According to the fanzine *An Adventure in Space and Time* script editor Terrance Dicks briefed Nation to write a story 'centred around a space expedition's quest to find a healing elixir supposedly possessed by an ancient civilisation which had sunk back into barbarism, worshipping their one-time symbols of high technology as religious artefacts' and to give the Daleks a 'more peripheral' role; unfortunately, though, it's not clear where this information comes from as it does not appear on any of the existing paperwork.

What *does* exist is the letter from Nation to Dicks (dated 30 May 1973) which accompanied the storyline, in which Nation promises 'plenty of opportunities for Mr P to evidence his charm' and where he says that 'what really pleases and interests me is the morality and the idea of a city that is a living organism. A non-animal life… a truly monstrous monster'.

Dicks and Nation then had a champagne-fuelled lunchtime meeting about the storyline, after which (on 4 July 1973) Dicks wrote to Nation detailing the main points of discussion to keep in mind when writing the scripts. Dicks' main concern was that the story should avoid any resemblances to Nation's previous story, *Planet of the Daleks* (1973), as it involved a group of fugitives 'being hunted through the jungle by the Daleks' and suggested altering the setting to a 'bleak, rocky, foggy quarry' and giving the Earthmen a base camp.

Dicks goes on to clarify that 'The City was built by the Exilons (sic) but has ejected them. The Exilons have degenerated into primitive savages, except for one or two who keep the flame of science burning. The Doctor eventually saves himself from the shock' – it's not specified what the shock is – 'by doing a deal' – presumably with the Daleks – 'and agrees to deactivate the City. Sarah is kept behind as a hostage. The City needs the very same chemical that Daleks and Earthmen are after to cure the plague and physically resists any attempt to mine the ore'. Dicks' last point regards the ending, which involves 'the Daleks escaping with their cargo, the City dying and the Exilons rebuilding their civilisation. The Earthmen will trade with them and help them in return for the further supplies of the miracle drug'. It's interesting to note that Nation didn't follow most of these suggestions.

The Doctor feigns interest as he looks through Captain Railton's holiday snaps.

> **'Tarrant was one of writer Terry Nation's favourite character names – he also used it twice in *Blake's 7*.'**

■ In the camera script, the men have 'military type uniforms' and wear belts that hold space guns. In some cut dialogue, the Doctor is asking Railton why they don't use their laser pistols when Railton interrupts with the answer. 'The lasers need power and we don't have it… something on this planet seems to drain off all electrical energy'. 'That's what we experienced in the TARDIS', says the Doctor. 'The TARDIS? That your ship?' asks Railton. 'In a manner of speaking…' begins the Doctor before Galloway cuts in, having spotted something moving.

■ It has now been five minutes 45 seconds since Sarah Jane said "Blood" – the longest dialogue-free gap in all of *Doctor Who* (save for a few gasps and grunts). In fact only six words have been spoken in the past eight minutes and five of them are "Doctor?"

The Doctor is led to a prefabricated structure guarded by Lieutenant Peter Hamilton (Julian Fox), armed with a bow and arrow.

■ This scene seems to be an addition by the script editor as it is numbered scene '10B' and on added pages 30C and 30D, presumably to establish the exterior of the dome and Peter.

■ Nation had previously used the idea of people from advanced civilisations reverting to low-tech weaponry in *The Daleks' Master Plan* (1965-66) (the convicts of Desperus) and would return to the idea in *Genesis of the Daleks* (1975), his series *Survivors* and the *Blake's 7* episodes *Cygnus Alpha* (1978), *Deliverance* (1978), *Powerplay* (1980) and *Terminal* (1980). In a 1978 interview Nation said he was inspired by the film *Things To Come* (1936) and its depiction of a society where 'the technology had run out'.

Railton and Galloway take the Doctor inside, where Jill Tarrant (Joy Harrison) is tending to Commander Stewart (Neil Seiler).

■ In the camera script the base is described as 'translucent plastic dome' that contains 'drilling gear and scientific equipment of futuristic design' along with 'an armoury of stone-age weapons'.

■ Tarrant was one of Nation's favourite character names (using it twice in *Blake's 7* (1978-81), perhaps inspired by Alan Tarrant, the director of the 1963 ATV series *Hancock* partly written by Nation (he had also included a character called Tarran in *The Keys of Marinus* (1964), a substance called Taranium in *The Daleks' Master Plan* and a character called Taron in *Planet of the Daleks* (1973)).

■ Galloway and Hamilton share their names with regions/places in Scotland; Railton is more obscure – maybe Nation named him after one of his former colleagues at Associated London Scripts, combining the names of Ray Galton?

■ Nation barely describes the characters in the script, but for casting purposes director Michael E Briant made notes on the human characters. Galloway is a 'sort of bull-necked non-thinker, a man of action rather than thought; he is from Glasgow'; Peter is 'ex-officer college' and 'very much a gentleman' and Jill is an 'Israeli girl-soldier type – not dolly but sexy, although a little butch'.

■ In the script Railton and Galloway are mostly referred to by their surnames, Jill and Peter by their forenames, so to avoid confusion this feature will follow suit.

■ In his notes to Nation (see box-out, page 56) script editor Terrance Dicks emphasised the need for 'good character and relationships amongst the Earthmen' and suggested that 'it might be a good idea to make the female Earthwoman one of the expedition's leaders, perhaps the number two, and make her a main protagonist rather than a looker-on as was Rebec' (Rebec was the only female guest character in *Planet of the Daleks*).

■ Jill says they are down to their last packed of 'sulphagen' tablets (the spelling is according the DVD subtitles); presumably some sort of sulphonamide antibiotic. In the camera script they are 'Sulgagon tablets'.

■ Jill asks after a missing crewmember, Jack – presumably the man we saw killed in the opening sequence. In the novelisation Dicks makes it clear that this is the case, as Galloway and Railton have just found him floating in a pool 'stuck full of arrows like a hedgehog'.

Railton explains they are from the Marine Space Corps. The Doctor is concerned about Sarah but Galloway thinks she will be safe – so long as she doesn't go near the Exxilons' forbidden City.

■ The Marine Space Corps is the latest in a line of futuristic organisations created by Nation, following on from Unispace Security (*The Dalek World* annual, 1965) and the Space Security Service (from 1965's *Mission to the Unknown* (1965) and *The Daleks' Master Plan*); he would later create the Anti-Dalek Force for the three 1970s Dalek annuals.

Sarah approaches the City. Touching its surface, it glows in response. She is attacked by an Exxilon.

■ In the camera script, this sequence is scene 12 (Sarah walking towards the City) followed by scene 15 (Sarah approaching the wall), suggesting two intervening scenes have been cut – presumably further discussion in the dome and possibly a scene of the Exxilons tracking Sarah?

■ In the novelisation, Railton gives the Doctor a more detailed account of the nature of the planet – believing it to have once been home to a super-race that died out – and the nature of the Exxilons, explaining that they have refused friendly contact. Might this have been the content of one of the cut scenes?

■ In the camera script, Sarah crosses some paving surrounding the City. The wall is 'built in huge blocks' which glisten as though made of 'some sort of plastic material'. Hearing a slight sound, Sarah puts her ear to the wall.

■ Sarah would later be reminded of the City and its enigmatic symbols in *Pyramids of Mars* (1975). Jill explains that they have come to this planet to collect a chemical called Parrinium.

■ It seems uncharacteristic of Terry Nation to have named 'Parrinium' after 'perineum' as some sort

►

Ready for the beach!

Sarah discovers strange inscriptions on the walls of the City.

The Daleks arrive via dustbin lid.

An impotent Dalek fails to exterminate.

of crude in-joke; a possibly more characteristic explanation might be that Nation was trying to think of a futuristic name for 'aspirin', which led him to 'aspirinium', which led him to 'Parrinium'.

■ The threat of plague and biological warfare was another of Nation's interests, featuring in *The Dalek Invasion of Earth* (1964), *Planet of the Daleks*, *Genesis of the Daleks*, *The Android Invasion* (1975), his series *Survivors* and the *Blake's 7* episodes *Cygnus Alpha*, *Time Squad* (1978), *Project Avalon* (1978) and *Deliverance*.

The outer worlds are being ravaged by a disease that can be cured with Parrinium but if they don't deliver it within a month it will be too late. Peter rushes in to announce the arrival of a relief ship.

■ A section of dialogue was cut from this scene during rehearsals. In the camera script, after the Doctor asks if he might make a suggestion, Galloway interrupts; "Now hold on a minute! You've no authority to start making plans for us!" "My only concern, Lieutenant, is for those dying millions," the Doctor replies. "We'd be more than happy to join forces," says Railton. "While Commander Stewart's alive, I take orders from him," says Galloway, at which point Peter enters.

■ Dicks reinstates this dialogue in the novelisation and adds the Doctor outlining his plan; once he has found Sarah he suggests a joint expedition to the City to find out what is causing the power drain.

The Doctor and all the humans apart from Commander Stewart rush outside. They see a spaceship coming in to land in the next valley. After they have gone, two Exxilons enter the dome.

■ In the camera script, Nation specifies there should be a shot of the Exxilons standing over Stewart; as broadcast we don't see the Exxilons in the dome.

Sarah has been imprisoned in the Exxilons' great cavern and is told by their Priest (Mostyn Evans) that she will be sacrificed.

■ The Exxilons' chant was written by incidental music composer Carey Blyton and sung by Mostyn Evans. The lyrics are 'dog Latin' and translate approximately as:

"Arise, Shuba, why do you sleep? / Arise and do not abandon us. / Why do you turn away and forget our troubles? / Admæ (?) is in the belly of our earth. / Arise, Shuba, and help, you know. Shuba, our ears have heard / What our fathers have told us. / Ayluja! Ayluja!"

(Carey Blyton's 'dog Latin' lyrics can be enjoyed at *www.careyblyton.com*)

■ As originally scripted this scene involved a ceremonial cross, removed at Shaun Sutton's request.

The spaceship lands – and four Daleks emerge (voiced by Michael Wisher, operated by John Scott Martin, Murphy Grumbar and Cy Town). They fire their weapons...

The Exxilons fire up their stylish new barbecue.

■ As scripted, the episode ends with Jill burying her head on the Doctor's shoulder in anticipation of extermination. The camera script specifies a close-up of the Dalek gun, but unfortunately it's a close-up of it failing to fire, making the cliffhanger at best confusing and at worst anticlimactic.

Part Two

FIRST BROADCAST: 2 MARCH 1974

Despite their weapons being useless, the Daleks insist the humans should obey their orders. Railton suggests they join forces. Peter doesn't like the idea of co-operating with the Daleks; they killed his father in the last Dalek war.

■ This is the first time a human-Dalek space war is mentioned in the TV series, although it had previously been an ongoing part of the 1960s Dalek annuals. Human-Dalek wars (not necessarily the same one) feature in the BBC Books novel *Prisoner of the Daleks* (2009), the *Doctor Who Weekly* comic strip *Abslom Daak... Dalek Killer* (1980) and Big Finish's audio series *Dalek Empire* (2001-08).

■ Peter's reluctance to co-operate with a former enemy echoed the contemporary issue of Britain's entry into the European Economic Union with Germany.

The Exxilons begin their ritual.

■ The camera script specifies that the Priest is muttering 'prayers' and then 'takes off his hat'. The Daleks decide to co-operate until the humans are of no further use to them.

■ An unscripted idea of having the Daleks whisper was attempted and can be enjoyed on the DVD release.

> 'The close-up of the Dalek gun failing to fire makes the first cliffhanger at best confusing – and at worst anticlimactic.'

The Daleks agree to a truce. They escort the Doctor, Railton, Galloway, Peter and Jill through a gulley. Some rocks on the clifftops are disturbed and an arrow thuds into Railton's back, killing him.

■ In the camera script, Railton being hit in the chest by an arrow comes as a sudden surprise, and even after Railton falls there is no sign of the Exxilons.

As more arrows embed themselves in the ground, the Doctor, Galloway, Peter and Jill take cover.

■ In the camera script, the Doctor asks Galloway if he has seen anything and he answers no. A Dalek then announces, "Movement detected. Range one hundred and six yards." "I didn't see anything," says Peter. "They're staying well under cover," the Doctor observes. Some arrows clatter against a Dalek. "Primitive weaponry ineffectual against Dalek shielding," it states. "All right, cocky!" says Galloway. "Let's see the charge of the Dalek brigade." "I saw something move out there," says Peter. "Either it's a small group circling us, or..." says the Doctor. "Go on," says Galloway. "A large group have us surrounded," says the Doctor.

The Daleks plan their next move.

Target practice with the TARDIS!

A Dalek's eye-view of an Exxilon.

Under attack!

"Aye, Well that's a good strategic analysis," says Galloway.

■ "The charge of the Dalek brigade" refers to the disastrous Charge of the Light Brigade in the Battle of Balaclava (1854) and the 1854 poem of the same name it inspired by Alfred Lord Tennyson.

More Exxilons appear on the clifftops. They are surrounded.

■ Although the camera script mentions that some Exxilons should be 'framed against the skyline' the dramatic reveal of the Exxilons appears to be a directorial homage to the film *Zulu* (1964).

Galloway shoots one of the Exxilons. In response, the Exxilons charge and destroy one of the Daleks.

■ It's not very clear, but in the camera script at the same time that the stage directions say that Galloway fires an arrow, there is dialogue from a Dalek going out of control which then 'blows up'. Later on in the script, there's a sequence where a 'Dalek trundles forward, it's weapon clicking uselessly' which is then tipped on its side by the Exxilons; it seems that Michael E Briant made sense of the script's inconsistency by combining the Dalek deaths.

■ In the camera script after the Dalek blows up Galloway observes, regarding the Exxilons; "They're like sitting ducks. If only our guns were working." "Stick with the realities, Dan," says Peter. "Do we surrender or let them wipe us out?"

The Exxilons reveal they have Stewart as their captive. He tells his comrades to give themselves up, and they follow his advice.

■ In the camera script the Doctor continues contemplating "when the only alternative to living is dying" by saying, "I come down firmly on the side of living. However, I can't speak for our new allies." After this comes the sequence where a Dalek trundles forward and is tipped over, and the Doctor tells the remaining Daleks, "You need a better trick than that." "We will appear to surrender," a Dalek responds. "It will allow us to observe the enemy more closely." "That's a good face-saving attitude," says the Doctor. "Well, let's get it over with." He then steps into the open.

In the great cavern, the Exxilons render Sarah unconscious. The Doctor and the other prisoners are brought in. The Doctor disrupts the ceremony but is overpowered.

■ In the camera script the High Priest refers to their god in the singular, rather than gods. The scene was revised after Shaun Sutton asked that Sarah should not be held by ropes, and that the soporific smoke should be administered from a chalice held by the High Priest rather than by having Sarah held over a brazier being forced to inhale the fumes.

Sarah wakes up in a cell with the Doctor and the others. Two Daleks are also being held prisoner and plan to offer their captors knowledge and technology in return for their assistance.

■ The Daleks mention that the Doctor is an old enemy, the only indication in the story that they have recognised him, unless you count the next scene...

In their spaceship, the other Daleks test their new projectile weapons using a miniature TARDIS for target practice. They then test the weapons on two Exxilons, declaring them "moderately efficient".

■ The camera script says their target is 'some small object'. The weapons are 'space age versions of a gun barrel [...] with a rack of ammunition attached'.

The Doctor and Sarah are led away for sacrifice. Commander Stewart tells Galloway he is a glory seeker and appoints Peter as leader. He then dies and Galloway pretends not to have heard him.

■ In the camera script, Stewart's last words are "That is... that is an order..." and then Galloway covers Stewart's face with a 'blanket or jacket'.

The sacrifice is halted by the arrival of some Daleks firing projectile weapons. The Doctor and Sarah escape by jumping into the tunnel behind the altar.

■ This scene was also revised at Shaun Sutton's request to avoid having the Doctor and Sarah held by ropes and for the smoke to be administered with a chalice. Lis Sladen replaces Sarah's line "They can still move" with the more naturalistic/informal "They can't half move."

The Doctor explains that the Daleks move using psychokinetic power.

■ In their first story the Daleks were reliant on static electricity drawn from the floor, while in *The Dalek Invasion of Earth* they drew power from a radio mast. This is the first explanation of how they can move independently (building on the idea of 'psychokinetic energy' from *The Dæmons* (1971)).

The Daleks take Exxilons hostage and inform the humans that they are now in command.

■ So unfortunately, the interesting moral dilemma of humans being forced to co-operate with Daleks, and the idea of Daleks being defenceless and using their wits, have both been solved in the space of one episode!

Sarah asks the Doctor how the Exxilons intended to sacrifice them "just by dumping us down here."

■ Sutton asked for this seemingly innocuous line to be cut, but it remains in the finished episode. They hear an eerie moaning coming from the darkness.

■ The 'Sound of deep booming cry of some underground creature echoes terrifyingly along the tunnel' in the camera script.

Galloway informs Jill and Peter that the Daleks have done a deal with the Exxilons. They will provide a working force to mine the Parrinium, with the humans in charge. In return Galloway has agreed to help wipe out a breakaway group of Exxilons – and to hand over the Doctor and Sarah.

■ The moral question of collaborating with an enemy out of self-preservation (or for a greater good) had previously been posed, if not explored, in *The Dalek Invasion of Earth* and *The Chase* (where the Aridians agree to hand over the Doctor and his friends in order to prevent their City from being destroyed). The Daleks' use of an indigenous species as a slave labour force had previously been seen in *The Dalek Invasion of Earth, Day of the Daleks* (1972) and *Planet of the Daleks*, and the use of prisoners as slaves would reoccur in *Genesis of the Daleks* and *Destiny of the Daleks* (1979), as well as the *Blake's 7* episodes *Project Avalon* and *Redemption* (1979).

■ Galloway's line was changed to "They have to be brought back dead or alive" at the suggestion of Shaun Sutton; presumably it was originally something like "They want them killed."

The Doctor and Sarah continue down the tunnel – unaware that two Daleks are coming after them.

■ How the Daleks managed to climb down into the tunnel is a mystery best glossed over.

The Doctor and Sarah arrive at three different openings. The Doctor leaves Sarah to explore one of the tunnels.

■ The tunnels are extensively candlelit, raising the mystery of who lit all the candles. Sarah gasps in terror at the sight of a glowing Exxilon – Bellal (Arnold Yarrow).

■ 'A short, gaunt humanoid figure, very thin [and] totally white. Not simply albino but gleamingly white' is how he is described in the camera script.

In the passage, the Doctor is confronted by a metal snake. It lunges towards him... ►

Using just a vaccuum cleaner extension, you too can pretend to be the root of the City!

The Doctor and Bellal try to solve the maze and escape the room.

> **'In the story's novelisation, Bellal isn't naked, but wears "a tattered green-ish garment."'**

Part Three

FIRST BROADCAST: 9 MARCH 1974

The Doctor dodges the snake.

■ Referred to as the 'feeler' in the camera script, described as 'a metallic, snakelike tentacle with suckers and a single lens eye' that moves 'like a striking cobra'.

■ In the novelisation, Dicks rationalises its howling noise as a form of sonar used to locate its prey.

Bellal introduces himself to Sarah. He is part of a persecuted group of Exxilons driven to live in the secret places beneath the surface.

■ Sarah is apprehensive around Bellal, following a suggestion made by Brian Hayles that 'since this is her first season, we could fun out of her initial reactions of horror and alarm to alien life-forms'.

■ The scripted line "We do not share their gods" was changed to "We do not share their beliefs."

■ In the novelisation Bellal isn't naked but wears 'a tattered greenish garment that covered arms and legs and body so closely that at first sight it looked like the creature's skin'.

Another Exxilon, Gotal (Roy Heymann) enters, warning that two Daleks are approaching. Sarah hides with Bellal and Gotal as the Daleks split up, one going down the tunnel taken by the Doctor.

■ In the camera script after Sarah says she must warn the Doctor, Bellal places a hand over her mouth to silence her while he explains why she must stay silent.

The Doctor hides as the snake attacks the Dalek.

■ The Doctor quotes Shakespeare's *Hamlet* (c1600) Act 5 Scene 2: "A hit, a very palpable hit."

■ In the camera script the scene ends with the Dalek repeating "Exterminate!" rather than being defeated (which rather spoils the reveal in the next scene).

Bellal and Gotal hide as they hear something approaching down the tunnel. It's the Doctor – holding a Dalek gun. He explains to Sarah that "The root one, the Dalek nil."

■ The Doctor's joke formulation would have been very familiar to members of the audience who sat through the football results at the end of *Grandstand* while their television sets warmed up for *Doctor Who*. Dicks polishes the joke in the novelisation, the Doctor declaring "Probe City – One, Dalek United – nil."

■ In the camera script, the punctuation of this joke is unusual; it's the only time a semicolon is used in the entire script (Terry Nation preferring to use an ellipsis for most grammatical eventualities) suggesting it was an addition by Robert Holmes.

■ In the camera script, after Sarah says, "Did you say root?" the Doctor says, "That's the best description I can think of."

Bellal and Gotal lead the Doctor and Sarah down another tunnel to escape the remaining Dalek. They squeeze through a gap too narrow for the Dalek to follow.

■ In the camera script, the Doctor suffers the indignity of getting stuck in the gap. As Gotal pushes the Doctor through, Bellal warns, "The Dalek is still coming... it's close now... be quick." Sarah has already gone through, so the Doctor calls to her; "Sarah, give me a pull from your side, will you?" The Doctor then disappears into the fissure, saying, "I'm almost through, come on."

■ There is then a scene set inside the fissure in which the Doctor and his companions 'lie huddled on the floor' as 'only inches above them the rock chips and splinters in violent explosions from the stream of Dalek fire'. The Dalek then moves away and 'the four companions lie still and for a moment we think they have all been hit'.

Out on the surface one of Bellal's people, Jebal, watches the Daleks and Galloway supervising the mining operations.

■ Galloway's final line accusing the Exxilons of being idle was an unscripted addition.

■ Pages 20 and 21 have been removed from the camera script; they appear to have contained a scene in which Peter and Jill discuss minerals, entirely removed by Robert Holmes after Head of Serials Shaun Sutton asked for part of it to be changed. From Sutton's notes we know that it contained a line where Jill refers to Cleopatra and Helen of Troy, which Sutton wanted replaced with "And women wore them for personal adornment, Peter."

Bellal explains that his ancestors travelled through space and built a City that would last all time. They turned it into a living thing and it became a monster. It destroyed Bellal's people and drove out the survivors.

■ This scene is the only time the planet's name, Exxilon, is mentioned. The naming of its inhabitants clearly derives from them being exiles.

■ Bellal is convinced that if the City is not destroyed his race will become extinct; it's not clear how. In the camera script he says it will occur "within a century" indicating a gradual malaise.

■ The camera script has the Doctor's final line crossed through (although it appears in the finished programme). The next page (page 25) is missing; it seems to have been removed at Shaun Sutton's request because it would have required a new cave set to have been built. In Dicks' novelisation this scene takes place in a communal dining area, which is one possibility; alternatively, it could have been a scene in a cave with ancient artefacts (like in *Colony in Space* (1971)), or a cave with another part of the City's 'root' system.

The mining is interrupted when a metal tentacle emerges from a pool and attacks an Exxilon and a Dalek.

■ In the camera script, the Exxilons are excavating a small crater and the tentacle is merely buried; 'Suddenly the sand is pushed aside and a flexible metal tentacle springs out of the ground. Perhaps ten feet in height it sways like a snake for a few moments, then, as though it were striking, bends and strikes the Exxilon with its tip'.

■ Although this scene gives the impression that the digging has merely disturbed the root, it seems to have been included to implement Dicks' suggestion that the City should be trying to prevent the extraction of the Parrinium, although his suggestion that the City needs the chemical to survive is otherwise lost (see box-out).

Bellal describes the markings on the City to the Doctor. He's seen them before – on the walls of a temple in Peru.

■ This element of the story is clearly inspired by the bestselling book *Chariots of the Gods?* by Erich Von Däniken (1968) in which the Swiss author propounds the theory that aliens visited the Earth in the past and assisted with, or inspired, the construction of the Pyramids, Stonehenge, the Easter Island statues and the Nazca Lines in Peru (amongst other things). Nation's script conflates two separate 'mysteries' discussed in the book; that of the mysterious symbols on "The Gate of the Sun" at Tiwanaku, Bolivia (which broadly resemble those of the Exxilon City), and the construction of the walls of the Saksaywaman citadel in Peru, composed of incredibly accurately-joined stone blocks of over 100 tons (US) – a construction seemingly beyond the means of "primitive man" (and which broadly resembles the Exxilon City). It appears that it is Saksaywaman that the Doctor considers "one of Earth's great mysteries" although the remains don't feature any cryptic symbols (and its construction is not generally considered a mystery).

■ However, the fact that the Terry Nation has conflated two different temples, one in Peru, one in Bolivia, whilst describing the City in the script as 'Aztec', suggests that he was not referring directly to *Chariots of the Gods?* but was instead remembering the 1970 documentary based upon it that was shown as a double-bill with *The Railway Children* (1970).

■ The idea of a once-sophisticated society reduced to technology-worshipping savagery had previously been visited in *Colony in Space* and Nation had previously included an overgrown ruined City in *Planet of the Daleks.* Nation later returned to a 'Von Däniken way of thinking' (despite strongly disapproving of the author) in a proposal for an historical adventure film, *Bedouin*, in 1978.

■ The idea of a mysteriously-sophisticated City in a land of 'primitive' tribes shows the influence of H Rider Haggard's novel *She* (1887) in which the savage Armahagger people live near the ruins of the ancient City of Kor. Haggard drew inspiration from the real-life ruins of the City of Great Zimbabwe which are also the subject of spurious speculation in the film of *Chariots of the Gods?*

■ In Big Finish's audio story *The Exxilons* (2015), the Fourth Doctor, Leela and K9 encounter the space-faring Exxilons on the planet E9874 where they have constructed another sentient City.

■ Originally, after the Doctor surmises about the Exxilons visiting the Earth, Bellal asks him, "Doctor, will you help us to destroy the City?" The Doctor replies, "I'll certainly try. From what you say the City draws its energy in two ways... from roots in the ground and through the air." The exposition was reallocated to Bellal in rehearsals.

The Daleks order the Exxilons to recommence mining in a new area. Jill agrees to help select the Parrinium while Galloway and Peter accompany two Daleks to the City to position the explosives.

■ In the camera script, there are four explosive charges on the ground which Galloway and Peter take with them at the end of the scene.

■ There is another missing page from the script at this point, page 35, and a scene unaccounted for, scene 13. One possibility is that there was a scene of the Doctor, Sarah and Bellal finding a way out of the tunnels; another is that scene numbers are out of synch due to the removal of the scene on page 25. It seems likely that the omission of these scenes – and the dialogue cut from the location sequences and the business with the Doctor getting stuck – resulted in the episode under-running.

Bellal shows the Doctor the City – one of the 700 wonders of the universe. The Doctor sends Sarah to tell Galloway and his crew that they need to be ready to blast off as soon as power is restored. The Doctor intends to enter the City with Bellal and if he doesn't come back, Sarah should go with them.

■ The '700 wonders of the universe' is a galactic version of the 'Seven Wonders of the World', a list compiled in the 5th century BC and used by Ancient Greek tourists in the first and second centuries BC.

WHERE ELSE HAVE I SEEN...?

JOHN ABINERI (1928-2000)

Richard Railton

Other *Doctor Who* appearances: *Fury from the Deep* (1968) as Van Lutyens; *The Ambassadors of Death* (1970) as General Carrington; *The Power of Kroll* (1978-79) as Ranquin.

TV appearances include: *Out of the Unknown: Thirteen to Centaurus* (1965) as Colonel Chalmers; *Last of the Mohicans* (1971) and *Hawkeye the Pathfinder* (1973) as Chingachgook; *Survivors* (1976-77) as Hubert Goss; *The Moon Stallion* (1978) as Sir George Mortenhurze; *Blake's 7: Hostage* (1979) as Ushton; *Robin of Sherwood* (1984-86) as Herne the Hunter; *Red Dwarf: Better Than Life* (1988) as Rimmer's Dad.

Film appearances include: *Funeral in Berlin* (1966) as Rukel; *The Godfather Part III* (1990) as Hamilton Banker.

Advertisement appearances include: *Ferrero Rocher: The Ambassador's Reception* (1993-99) as the butler.

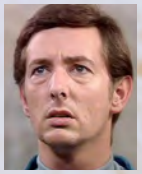
DUNCAN LAMONT (1918-78)

Dan Galloway

TV appearances include: *The Quatermass Experiment* (1953) as Victor Carroon; *The Avengers: Stay Tuned* (1969) as Wilks; *Poldark* (1977) as Bartholomew Tregirls; *Secret Army: A Matter of Life and Death* (1978) as Victor Herve.

Film appearances include: *The 39 Steps* (1959) as Kennedy; *Mutiny on the Bounty* (1962) as John Williams; *Quatermass and the Pit* (1967) as Sladden; *Battle of Britain* (1969) as Flight Sergeant Arthur.

JULIAN FOX (1938-)



Peter Hamilton

TV appearances include: *Colditz: The Undefeated* (1972) as Freddy Townsend; *Secret Army: Collaborator* (1978) as Hauptmann; *The Nation's Health* (1983) as Doctor Montague; *Gems* (1988) as Stephen Stone.

■ In the camera script the Doctor 'turns and hurries away before Sarah can answer'; Jon Pertwee and Lis Sladen worked out a more touching way of playing the scene.

The Doctor and Bellal approach the City. Bellal shows the Doctor the symbols in an alcove.

■ In the camera script, the Doctor hears 'the quiet and well-ordered hum of machinery'.

Bellal sees Daleks approaching. He is trapped in the alcove with the Doctor as the Daleks turn the corner and fire.

■ As is well known, as scripted this was the original cliffhanger to Part Three – it would have ended on the shot zooming in on the Dalek gun at the 19.39 minute mark. As the episode was under-running – and Part Four was over-running – it was decided to move the cliffhanger during editing by moving material from the beginning of Part Four to the tail end of Part Three.

■ In the camera script, Bellal (somewhat redundantly) says, "We're trapped" after "Get back". Interesting, the dialogue for this sequence is completely different in the recap intended for Part Four; Bellal cries, "Daleks!" and the Doctor asks "Coming this way?" Bellal nods. "Then we've got to get out," says the Doctor. "If they corner us here we'll have no chance." They back into the alcove and the Doctor glances upwards. "We could never climb these walls." "There is no way out," cries Bellal. The Daleks then turn the corner and fire into the alcove.

The Daleks find the alcove empty as the Doctor and Bellal have disappeared into the City. They are in a room containing the skeletal remains of several Exxilons. They must got trapped, unable to pass the next test of logic and skill – a maze pattern on the wall.

■ The camera script describes it as a pattern that 'at first glance might simply be a piece of decoration. It is in fact a "Vladmir Koziakin" type maze, highly complex and puzzling." Vladimir Koziakin was the author of *Mazes* (1971) and numerous other maze-based books.

The Daleks use a computer scan to deduce which symbol does not conform.

■ In the camera script, it's not a matter of simply pressing the correct symbol; after the symbol is identified one Dalek states, "Reproduce that symbol on the wall to gain entry to the City" and the other Dalek starts to trace out its shape.

The Doctor solves the maze and the wall slides up. He and Bellal continue into the City.

■ In the camera script, while following the maze the Doctor hesitates and says "Right or left... if I go that way... " then begins decisively "Keep to the right, I think." As scripted, as the wall closes after the Doctor the camera should pan across to the first wall to see 'the Daleks starting to enter'.

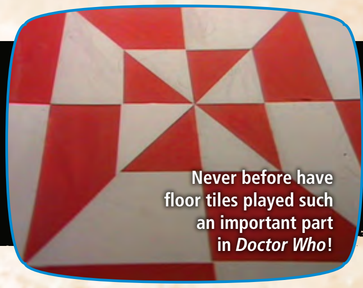
Walking down a corridor, the Doctor tells Bellal to stop. There is a pattern on the floor!

■ A cliffhanger created in the edit and not the most suspenseful moment in the series' history. In total, the first nine pages of Part Four have been moved; as scripted the fourth part would have opened with the same sequence of scenes so no other editing was required. ►

Bellal and Sarah, beneath the City.

The Daleks oversee their slave workers.

The Exxilons cheer on the root vs the Daleks.



Never before have floor tiles played such an important part in *Doctor Who*!

Part Four

FIRST BROADCAST: 16 MARCH 1974

The Doctor thinks the pattern is another test. Using his sonic screwdriver, he finds that the white tiles are safe while the red tiles are deadly. He crosses safely with Bellal.

■ As this episode was over-running in the edit it has an unusually short recap of just 16 seconds.

■ The business with the Doctor guiding Bellal was added during rehearsals; as scripted, the Doctor simply says, "Now it's your turn" and Bellal follows in his steps.

■ The cutaway to the Daleks leaving the first room was an unscripted addition by the director.

■ The Doctor throws a five piastre coin on the pattern (50 piastres in the script); the piastre was the currency of the Ottoman Empire and French colonial Indochina but it's not clear which of these the Doctor is using (the coin looks like a British 2p piece).

■ The Doctor's mention of Venusian hopscotch is the latest in a running gag about Venusian habits. He calls "Tilt" as a reference to the pinball mechanism that ends a game if the machine is tilted too far.

The Daleks approach the pattern. One crosses it and withstands an excessive electrical charge. The second Dalek blasts the pattern and crosses safely, observing that the City repairs itself.

■ In the novelisation, Dicks points out that 'Daleks take no interest in the finer points of interior decoration'. He glosses over the real mystery, though, of how the Daleks overcame the maze.

The Doctor and Bellal enter another room, unaware they are being observed from a control room.

■ The shot of the watching figure in the control room was an unscripted addition by the director. Outside, night has fallen. Sarah finds Jill sleeping in the work area and wakes her.

■ The pause as a Dalek glides past was an unscripted addition worked out in rehearsal.

The figure in the control room watches as the Doctor and Bellal check the walls of the room. Bellal is overcome by a strange light and points a Dalek gun at the Doctor. The Doctor disarms him and the wall opens.

■ The scene in the control room seems to have been addition by the script editor, setting up the later twist about the nature of the figure, as it's scene 7A on page 17B. In the camera script it is a 'silent, clinical room with only one small console at which sits the shrouded figure of an Exxilon' watching a screen showing 'a high-angle picture' of the Doctor and Bellal as they search.

A Dalek escorts Galloway and Peter to the City and they begin to climb.

■ The camera script continues as they lift the explosives up to the first step: "There's only a handful of these Daleks," says Galloway. "And yet they are dominating this entire planet..." "We should have acted earlier," says Peter. "Before they were able to arm themselves. It's too late now." "I wouldn't be so sure," says Galloway. "You've left your opposition too late, Galloway," says Peter. "There's nothing we can do."

■ It's surprising, given the City's interior defences and lethal root system, that it has no defences against people climbing up the outside!

Sarah tells Jill she has an idea which requires some empty Parrinium bags. Jill sneaks past the Exxilons to fetch them.

■ In the camera script, Jill has to sneak past a Dalek and Sarah's line is "If Doctor Who manages to restore the power we have to be ready to..." before falling silent when a Dalek approaches.

■ The end of this scene was cut during editing. As scripted, Sarah sees a Dalek approaching. "The Dalek's coming over!" she says and Jill warns her "If you make a run for it he's bound to see you..." As Sarah hunts for somewhere to hide, the Dalek advances on Jill. "What is it?" she asks. "Voices were heard," says the Dalek. "Move into the firelight!" Jill stands and the Dalek notices a blanket on the ground. "Pick up the blanket." Jill removes the blanket to reveal a basket. "You will stay in sight at all times," the Dalek tells her. The Dalek then withdraws and Jill sees that Sarah is lying on top of the rocky outcrop. "That was close," says Sarah. An excerpt from this scene is included in the *Dalek Tapes* documentary on the *Genesis of the Daleks* DVD.

Continuing into the City, the Doctor reasons that they are being tested to find out if they have an intelligence level that could be useful.

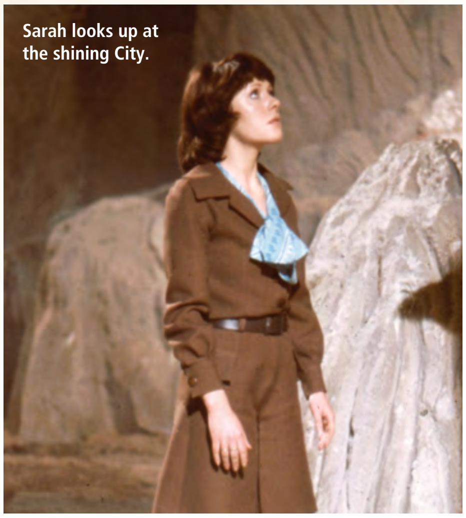
■ Again, the cutaway to the control room seems to have been an addition by the script editor. As scripted, the Doctor refers to a City as an 'it' whereas in the broadcast episode he refers to 'they', indicating he thinks it is still inhabited.

The Doctor anticipates the next test to be an assault on their sanity and he is proved correct. The Doctor overcomes it and part of the wall fades away, revealing the control room. The seated figure that has been watching them dissolves to dust.

■ In the camera script, the Doctor approaches the figure and says, "The last survivor left in the City" before it dissolves. In Dicks' novelisation, the Doctor wonders "Perhaps the City kept him here to serve it?"

The Doctor sets to work sabotaging the City's electronic 'brain'.

■ In the camera script, Bellal replies, "Doctor, through hundreds of centuries the City has defied all attempts to destroy it. Attack it and it defends itself... damage it and it repairs itself. We can't end its power." "Yes, I think there is a way. But first I must know more about it." This dialogue was trimmed by Holmes at the request of Shaun Sutton who felt it was repeating information.


Sarah looks up at the shining City.

> **'According to 2012's *Asylum of the Daleks*, at least one Dalek managed to survive this adventure.'**

Galloway and Peter reach the beacon and stick one of the explosives on the main support. Galloway decides to keep the other explosive.

■ In the camera script, they are 'crouched on a ledge of the City wall' and 'their eyes are screwed up against the blinding glare that surrounds them. So powerful is it that the picture is almost wiped out'. Peter fixes the bomb to the support using camera tape (*aka* gaffer tape).

■ A chunk from the end of this scene was cut. In the camera script, Peter questions Galloway's plan. "Keep?" "It's the only weapon we've got," explains Galloway. "We're taking it back down with us..." "How are you going to use it?" asks Peter. "I don't know yet," says Galloway. "I'll find a way." "Then we'd better make a show of putting it in place," says Peter.

■ In the novelisation, the beacon's framework has four struts and Galloway and Peter have four bombs. Galloway reasons that "Three charges will bring down the beacon just as well as four."

In the work area, the Dalek on guard discovers that Jill has escaped. The Dalek self-destructs.

The City begins to form antibodies.

The colourful interior of the Daleks' spaceship.

Death to the Daleks!

The City is destroyed.

■ ... before informing any other Daleks – and leaving the Exxilons and the bags of Parrinium unguarded! In the camera script, although the Dalek repeats "I have failed" it does not self-destruct. In Dicks' novelisation, it rather more sensibly begins a 'frantic search'.

As the Doctor finishes work, the City creates two antibodies – they attack!

■ The fact that the antibodies (or 'zombies' as they are referred to in the script) are differing heights suggests that they have been created specifically as 'anti-bodies' of the Doctor and Bellal.

■ In the camera script the Doctor completes his explanation to Bellal that "A computer is a machine of logic. It can't cope with paradoxes. It's brain will start to malfunction... mechanical insanity." The script also has the creatures demonstrating their strength by swinging at a 'fairly substantial fitting or piece of equipment' which 'crumples under the colossal strength' rather than just kicking a chair.

The two Daleks that have been following the Doctor and Bellal enter the control room. The antibodies attack them, enabling the Doctor and Bellal to escape.

■ In the camera script this scene ends with the Daleks leaving, repeating "Retreat!" as the zombies move slowly and inexorably after them.

■ In the novelisation Dicks explains that the Daleks had 'endured the battery of mind-bending lights and sounds with stolid indifference. Daleks have so little imagination that it is almost impossible to hypnotise them'. He also increases the number of zombies to a constitute a 'menacing semi-circle'.

The Doctor and Bellal run back through the City's corridors, followed by the evacuating Daleks.

■ Much of the dialogue from this sequence was unscripted and worked out during rehearsals, including the discussion about the floor pattern and the Daleks' "Faster! I will cover you!" *etc*.

The Doctor and Bellal escape the City.

■ After which, in the camera script, there is a brief scene of the timing mechanism on the bomb attached to the beacon about to reach detonation point.

■ The camera script merely states that the Doctor and Bellal 'emerge from the point at which they entered'; the idea of the pursuing Daleks being trapped in the City seems to have been added by the director.

■ According to *Asylum of the Daleks* (2012) at least one Dalek survived this adventure; as the other Daleks are destroyed with their ship, these are the only potential survivors.

Galloway and Peter have returned to the work area. The Daleks prepare for take off and order the two men to load the Dalek ship with Parrinium.

■ In the camera script this scene opens with a close-up of Peter's wrist watch and him saying, "Ten minutes or so before detonation."

They are watched by the Doctor and Bellal. Sarah and Jill arrive and inform them that the Earth mission ship is ready for take-off.

■ The Doctor mentions the Daleks' "scorched planet policy"; a change from the scripted "scorched Earth policy", a phrase dating from 1937 to describe the strategy of destroying all assets in an area to prevent them being used by the enemy.

Antibodies, created to eradicate the Doctor and Bellal.

■ In the novelisation, Dicks adds Bellal lamenting that they have failed because the City is unharmed and will soon repair the little damage they have done.

Peter counts down the seconds. The beacon is destroyed and power is restored.

■ It's not entirely clear but in the camera script it appears that Nation intended for there to be a gag that the beacon explodes as Peter reaches 'four', and after it has blown up we cut back to him counting down 'three... two... one'.

The Doctor, Sarah, Bellal and Jill are captured by the Daleks and led to their ship. Now they have the Parrinium the Daleks can force the space powers to accede to their demands. When their ship is in space they will fire a plague missile which will make future landings impossible. The ship takes off.

■ The camera script specifies that the two Daleks that capture the Doctor and his friends are the ones that have escaped from the City. However, these must be other Daleks as one of the Daleks in the City had its gun pulled off.

■ Peter's cry of "Galloway, for God's sake use the bomb!" replaces the scripted line "Where's Galloway – why doesn't he use the bomb now... where is he?'

Sarah tells the Doctor that she and Jill switched the bags so the Daleks have bags of sand while the Parrinium is safely in the Earth ship.

■ The fact that Sarah has pretty much saved the day was the result of Nation following one of Dicks' notes that 'It is very important that Sarah comes across as having a strong independent spirit. She must carry a story thread of her own and play an important role in the denouement'.

Galloway is concealed in the Dalek ship and detonates the remaining bomb, bringing death to the Daleks.

■ The shot of the Dalek ship in flight was an unscripted addition by the director. In the camera script the ship is 'far out in space' when it 'mushrooms into a ball of flame in the sky'.

■ In the novelisation, Galloway's final thought is remembering Commander Stewart calling him a 'glory hunter'.

The Doctor tells Jill and Peter to get the Parrinium to where it is needed. Sarah shouts "Look!" – the Exxilon City is dissolving. The Doctor ruefully observes that the universe is down to 699 wonders.

■ As the power was restored as a result of the beacon being destroyed it's questionable whether the Doctor's trip into the City actually achieved anything. The novelisation clarifies the issue by giving Bellal some dialogue (he rather disappears in the broadcast episode) noting that "We succeeded after all"; *ie*, while the beacon's destruction restored the power, the Doctor was responsible for destroying the City.

■ The novelisation ends with the Doctor telling Sarah that she probably feels like a holiday on Florana. "You can forget about Florana," she says firmly. "Just you concentrate on getting me home!" **DWM**

FURTHER INFO

DVD
COMPANY BBC DVD
YEAR 2012
CAT NO BBC DVD 3483
AVAILABILITY Still available.

VIDEO
COMPANY BBC Video
YEAR 1987 (reissued in 1995)
CAT NO BBCV 4073/ BBCV 5520
AVAILABILITY Exterminated

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1978
BOOK NO 22
AUTHOR Terrance Dicks
AVAILABILITY Exterminated

The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
FIRST BROADCAST 25 December 2015

The Husbands of River Song

How was your Christmas? The Doctor spent his with a rampaging robot and an angry head in a bag...

REVIEW BY **GRAHAM KIBBLE-WHITE**

This might make me a Bad Fan, but the true significance of the final sequence in *The Husbands of River Song* was lost on me. That was, until I sat down to write this piece.

As part of the usual kind of checks I do, I Googled the planet name ‘Darillium’ – the location of the restaurant the Doctor and River visit at the end of the story – to see if it’d had some prior life in *Doctor Who*.

It got quite a few hits.

“The last time I saw you, the real you, the future you... you turned up on my doorstep, with a new haircut and a suit. You took me to Darillium to see the Singing Towers. What a night that was. The Towers sang, and you cried.” This was Professor River Song, on the day she died, as depicted in the 2008 story *Silence in the Library*/*Forest of the Dead*. Our first meeting with the precocious archaeologist; her final bow. “You wouldn’t tell me why,” she continued, “but I suppose you knew it was time. My time... You even gave me your screwdriver.”

Why hadn’t this stuck with me? Why didn’t I appreciate the import until now? Maybe because I’m suffering from confirmation bias when it comes to River. Because of her hither and thither storylines, I’ve just rolled with it, enjoying the character for who she is, but assuming it’s all pretty spurious.

WRITTEN BY Steven Moffat
DIRECTED BY Douglas Mackinnon
STARRING

Peter Capaldi	The Doctor
Alex Kingston	River Song
Matt Lucas	Nardole
Greg Davies	King Hydroflax
Philip Rhys	Ramone
Rowan Polonski	Flemming
Robert Curtis	Scratch
Chris Lew Kum Hoi	Alphonse

Watching this, I might as well have been – and here comes another phrase from our own peculiar argot – your Non-Fan Friend. But as modern *Doctor Who* is always anxious to also work for those with whom it has no history, particularly at Christmas time, there’s some validity in that experience, isn’t there?

So what did I get from the final section? Definitely the pathos, definitely the beautiful performances from Peter Capaldi and Alex Kingston. I loved how, as their conversation grew more intimate (“Are you crying?”/”No, it’s just the wind”), their eye contact diminished, neither of them able to look at the sentiment square on. And the way they didn’t kiss at the end was beautiful.

But those details aside, I confess I was puzzled why this goodbye – one of many for Prof Song – was given such emphasis, other than it played into the Doctor’s recent acceptance, following the departure of Clara, that all things must have an ending. “Every Christmas is last Christmas,” he said, a maxim he’d coined in the 2014 Special, but delivered a year on with a terrible new insight.

Oh, I wish I’d understood it all at the time. That this adventure marked Mrs Who’s penultimate encounter with Mr, and thus our very last in her company (well, maybe). Moreover, it also meant there was a solid bottom to the story. Because on my original viewing it had actually felt pretty inconsequential – a slightly laborious caper that was crying out for a bit more invention. That’s not to say it didn’t sparkle at times. One won’t truly take umbrage against an episode that features: “You can’t shoot the head in the face!” But most of what went on just slid off me.

For example, comedy guest stars Greg Davies and Matt Lucas surely did what they were booked for, but that kind of expectedness leaves no space for surprise. Davies gave us an old-school shouty baddie; blunt and functional. And Lucas did his funny voice. Meanwhile, there was a perfectly nicely-realised robot-monster stomping around, rather like the same things that were voiced by David Mitchell and Robert Webb in *Dinosaurs on a Spaceship*. But it was hardly a top-drawer threat. And in fairness, it was never *supposed* to be, becoming more a comedy vehicle – in every sense – for Lucas.

The biggest obstacle, however, is that I could never adjust to the Doctor becoming complicit in River’s scheme. Accepted, he does initially question the morality of what she’s doing, but once it’s laid out that Hydroflax is reportedly bad (and our hero has no first-hand knowledge of this), the Time Lord then just falls in with the plan. It’s not even a particularly funny plan, making it seem as if this is a decision based wholly upon the necessities of the plot. There we have it, he is to help in the sale of a living head, which is to be butchered by whoever has the right cash.

Putting that anomaly aside, this is a slightly different Doctor to the one we’ve seen of late. Aware, I think, that he’s suffered some kind of loss – how much he remembers of Clara is uncertain – he’s reverted a little to his spikier persona. As the adventure begins, the emotional drawbridges are up. There’s that sign hanging off the TARDIS, ‘Carol singers will be criticised’, and I liked very much how the time ship had attempted to improve his mood with hologram reindeer antlers. Christmas is yet another thing he is loudly anti, and in direct contrast to his previous self, who in 2011’s *The Doctor, the Widow and the Wardrobe* was all about the festive season.

More thrillingly, we also have his rage against King Hydroflax. In his Tenth guise, in 2007’s Yuletide Special *Voyage of the Damned*, the Doctor saved Buckingham Palace from the luxury space liner, *Titanic*. But on the 25th just gone, he rails about the monarchy being “an entirely pointless stratum of society who contribute nothing of value to the world and crush the hopes and dreams of working people.” Mere hours after *The Queen’s Christmas Broadcast* too. I love it. A thoroughly antiestablishment Doctor, angry, but wittily so, and this time choosing a target with real weight. Now this, I can get behind. He’s for the proletariat. There is undoubtedly something very Pertweeian (it’s a word!) about Peter Capaldi’s take, but all the same, you can’t imagine him presenting the necessary flourishes in the Royal court of Peladon, can you?

Similarly, where the Third Doctor once purred, on the topic of money, that “gentlemen never talk about anything else,” this one takes the more cynical viewpoint, “Nothing is protected like money,” and uses that as a means of neutralizing Hydroflax’s rampaging robot body. If I were to describe his incarnation as the ‘punk-rock Doctor’ that would hardly be a new insight, but the ethos is at its most apparent in these scenes.

“Do not put me in the bag!”

"I don't like it up here, I'm scared of heights!"

Nevertheless, it's Christmas, and thus there is also an element of redemption for the weary traveller. To be clear, the spirit of the season has nothing to do with that – it's the sheer absurdities accompanying River that crack the Doctor up. "I haven't laughed in a long time," he confesses, after the pair have momentarily dangled in the air, like Wile E Coyote, before collapsing into a snowdrift. Cartoon hilarity is also a part of the Doctor's world, and her return reminds him of that. Life doesn't always have to be about death, and from hereon in, he follows the fun, feigning disbelief at the TARDIS' interior dimension. "Finally it's my go!" he chuckles, and then hamming it up outrageously. "I've always wanted to see that done properly."

Perhaps the most interesting aspect of River's return is seeing how she fits into the current version of *Doctor Who*. Because she does now seem to belong to a slightly different phase of the show, which makes her failure to recognise her husband all the more apt. While he keeps dropping characterful lines, waiting for her to twig, she's set on a different template for the Time Lord – the sillier guy, who wore a fez (which she still carries in her holdall). It's also notable that this reappearance presents a different aspect of the professor, a picture of her without him. A person who has always had her own motivations and equipped to make her own impact upon the plot, here she is even more dynamic than ever. "You, with me!" she barks at the Doctor, as he becomes her supporting cast. And yet, there are still reflections of him, even when she's purposely undermining his reputation. Her codename for him, 'Damsel' – as in 'in distress' – is hilarious, but surely it's only so because that appeals to her sense of humour. Later on, still in ignorance of his presence, she lays it all out: "The Doctor does not, and has never, loved me… he doesn't go around falling in love with people". And then: "It's like loving the stars themselves." Would it be fair to say that despite everything, she will always remain in his orbit?

Despite that faint whiff of worship, when recognition finally comes, the two click into action, equal partners, relying on the other's skills. She's as close to a true peer as he has found, they're almost interchangeable. So much so that it is he who ends up pulling out the old River catchphrases, a "Hello sweetie," and then the inevitable, "Spoilers".

As we leave the couple, they're promised a *Happily Ever After*. More prosaically, that's 24 years spent gazing into the night, which is akin to how it's going to feel while we're waiting for *Doctor Who* to return to our screens. **DWM**

'Cartoon hilarity is a part of the Doctor's world, and River's return reminds him of that…'

SHORT STORIES

BBC BOOKS
RRP £9.99

The Legends of Ashildr

WRITTEN BY Jenny T Colgan, James Goss, David Llewellyn and Justin Richards

"I've had 800 years of adventure," Lady Me told the Doctor in *The Woman Who Lived*. "Enough to fill a library if you write it down."

The Legends of Ashildr may not fill a library – or even a shelf – but the four stories collected here do serve to open a window on the early life and times of the girl cursed by the Doctor to wander the Earth in perpetuity.

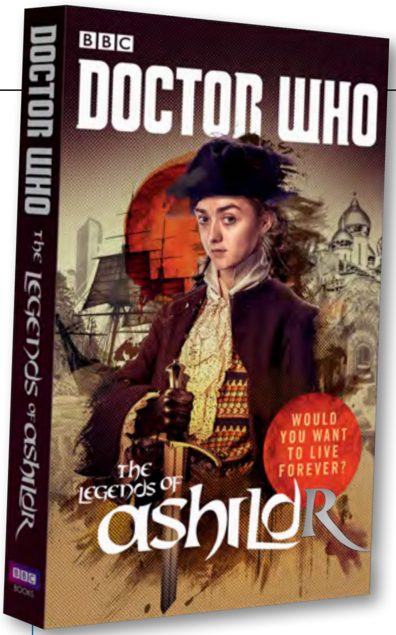
As its title suggests, *The Arabian Knightmare* is rooted in the *One Thousand and One Nights* collection of folk tales, plunging Ashildr headlong into a world of sultans, slaves and flying carpets. It's a Russian doll of stories-within-stories, vividly told by James Goss ("He was as tall as a lie"). How much you enjoy them will inevitably depend on your fondness for folk legends in their purest form, minus the Doctor popping up to make jokes about Elvis and planets made of custard. Quite how *true* they're supposed to be is also a moot point, as some place Ashildr as present during events in the century before she was even born. (Maybe she and Clara popped back there in their flying diner?)

There's an equally traditional boy's-own adventure feel to David Llewellyn's *The Fortunate Isles* – at least in the early stages; events take a decidedly more gonzo sci-fi turn later on. I use 'boy' advisedly there because, not for the first time in this collection, Ashildr, while stowing away aboard a fifteenth-century Spanish carrack, attempts to pass herself off as a young lad. If that feels familiar, we probably ought to acknowledge this book's debt to a certain *other* fantasy saga, which has done so much to help us visualise Maisie Williams as a raggedy urchin who's handy with a sword.

Justin Richards' *The Ghosts of Branscombe Wood* has more of a European fairy-tale quality, as 'Me' sets out to discover why the inhabitants of an English village are too afraid to enter the nearby forest. It's a slight but spooky yarn in which Ashildr literally confronts the ghosts of her past, including the man who 'condemned her to unending life' – who, disappointingly, turns out to be Odin, not the Doctor.

The real treasure of this collection, though – and one that's worth the cover price alone – is Jenny T Colgan's *The Triple Knife*. In daring to confront the moment when Ashildr – or Alys, as she is known during this period – loses her children to the plague, Colgan delivers what is probably the most unflinching, forensic study of death and grief in the whole *Doctor Who* canon. (Ironic, perhaps, in light of recent grumblings from some quarters that death has ceased to have consequences in the show.)

Colgan's prose is lyrical, tender, and full of wisdom. "I had always considered babies simply an irritating burden, like ringworm, or immortality," says Alys wryly, before conceding that "motherhood has ripped a layer of skin right off me." There's an alien element to the story, too, but it's small beer, frankly, next to the human drama. At times hard to read, *The Triple Knife* is a proper, rigorous examination of the terrible gift of immortality that will make you look at its tragic heroine with new eyes. **PAUL KIRKLEY**



> **'Colgan delivers probably the most unflinching, forensic study of death and grief in the whole of *Doctor Who*…'**

AUDIO DRAMA

BIG FINISH
RRP £20.00 (CD), £20.00 (download)

Only the Monstrous

WRITTEN BY Nicholas Briggs

STARRING

John Hurt	The War Doctor
Jacqueline Pearce	Cardinal Ollistra
Lucy Briggs-Owen	The Nursemaid
Carolyn Seymour	The Slave
Beth Chalmers	Veklin
Alex Wyndham	Seratrix
Kieran Hodgson	Bennus
Barnaby Edwards	Arverton
Mark McDonnell	Traanus
John Banks	Garv
Nicholas Briggs	The Daleks

The greatest trick the Doctor ever pulled was convincing the universe that he didn't exist. Or, more accurately, that one of his regenerations didn't. Chronologically his ninth incarnation, the tortured individual who fought in the legendary Time War is the only part of the Doctor's past that he refuses to acknowledge. Hidden away, his 'dirty secret' was only exposed during *The Day of the Doctor* when he was finally forced to face, and come to terms with, the role he played in his own people's downfall. Brusque, abrupt and fatigued by everything he had seen and done, the War Doctor is a man forged in the heat of battle and shaped by war; he is vastly different to any of his previous or subsequent selves. His story, and that of the conflict that burned worlds and ravaged galaxies, has been shrouded in mystery, legend and rumour. Until now. The story of the horror, devastation and misery that the Time War wreaked on creation can at last be told, and it begins with *Only the Monstrous*.

Haunted, and his soul in tatters, the War Doctor's first actions in *The Innocent*, the opening chapter of *Only the Monstrous*, reveal a man whose torment and darkness have pushed him past the point of no return. No longer caring if he lives or dies, the Doctor unleashes a calamitous weapon from the Daleks' past which almost entirely destroys its creator's time fleet. Wounded and suffering from the after-effects of the carnage he has dispensed, the Doctor finds refuge on the planet Keska; an oasis of peace and solitude. However, the Doctor's recuperation is short-lived; those determined to see him fight in the war find him and draw him back into its eternal, cold embrace.

Recruited to rescue a high-ranking Time Lord from the Daleks in what is ostensibly a suicide mission, the Doctor and a 'team' of soldiers are returned to a future Keska that has been ruined by the Daleks and their allies in *The Thousand Worlds*. Almost as soon as their boots are on the ground, it become apparent that their mission isn't what they thought it was; the machinations and plots within plans of both sides in the conflict gradually bubble to the surface.

In the closing episode *The Heart of the Battle*, everything, and everyone involved, gets turned upside down. In a frenzied, tumultuous tale full of twists and turns in which the Daleks and Time Lords play their endgames, pawns and players alike are sacrificed in order to secure victory.

Only the Monstrous travels down new and hitherto uncharted paths in the *Doctor Who* universe and is an intelligent, captivating and incredibly enjoyable production. John Hurt's War Doctor is dark, brooding, gruff and rude but also – deep down – possesses the same warmth and charm that is inherent in his predecessors and successors. At heart, he is a man for whom sorrow and loss have taken centre stage. His failure to comprehend the insanity of the reality he's caught in the middle of constantly pulls him in different directions. He's torn between his duty and desperately wanting to escape the madness of the conflict. This puts him at odds with his nemesis, pseudo-companion and the commander of the Galliferyan forces, Cardinal Ollistra, who is brought to frightening, Machiavellian life by the always-wonderful Jacqueline Pearce.

The celestial scale of the story, its emphasis on characterisation and the intricately-detailed plot mean that *Only the Monstrous* is closer in tone to the politically-driven space opera *Gallifrey* audio series than a conventional *Doctor Who* story. The story questions the folly of war and the motivations of those who wage it, while at the same time acknowledging that sometimes, in the gravest of circumstances, it is the only option. This excellent release is the story of how war forever changed the Doctor. **TIM CUNDLE**

THE WAR DOCTOR
ONLY THE MONSTROUS
FULL-CAST AUDIO DRAMA
BIG FINISH
DOCTOR WHO
THE WAR DOCTOR
ONLY THE MONSTROUS
STARRING JOHN HURT AND JACQUELINE PEARCE

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Theatre of War

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, SOPHIE ALDRED AND LISA BOWERMAN IN
THEATRE OF WAR
BY JUSTIN RICHARDS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING MILES RICHARDSON
FULL CAST AUDIO DRAMA
BIG FINISH

WRITTEN BY Justin Richards

STARRING

Sylvester McCoy	The Doctor
Sophie Aldred	Ace
Lisa Bowerman	Benny
Miles Richardson	Irving Braxiatel
Kirsty Besterman	Lannic
Richard Vranch	Gilmanuk
Bryan Dick	The Exec

Big Finish's ongoing series of adaptations of Virgin *Doctor Who* novels from the 1990s is a little like a treasure hunt, digging up and renovating long-lost stories for old and new fans alike. Quite right too. The influence of these books can't be denied; they filled a vacuum and broadened the scope of *Doctor Who* storytelling by binning those pesky budgetary limitations. When the series returned to TV, if you squinted, you could see an occasional nod to *The New Adventures* – but for many years it felt like the long-out-of-print range was buried.

Fittingly, *Theatre of War* starts off with an archaeological dig, and keeps on going, turfing out more ideas and twists over four episodes than you could shake a spade at. Adapted by Justin Richards from his 1994 novel, it's a classic *New Adventure*, and rips along at a rate of knots. Opening with the mystery of the rain-lashed world Menaxus and its creepy ruined theatre, an expedition, a long-lost play, and the TARDIS crew – it looks like it's going to be a sort of culture vulture version of *The Tomb of the Cybermen*, but keeps kicking at the walls until you have a space opera full of intrigue, hidden agendas, and human-mimicking mud. There's a lot for the Seventh Doctor, Ace, and Benny to mull over as all of them are repeatedly wrong-footed. Nothing is quite what it seems, least of all the true nature of the 'lost' play, *The Good Soldiers* – *Doctor Who*'s very own parody of the search for missing episodes and expectation vs reality. Just as this most manipulative of all Doctors thinks he's figured everything out, he's coolly informed that he's completely missing the point as the plot thickens further.

It's as much Benny's story as the Doctor's as she comes face-to-face with someone who will loom large in her future, one Irving Braxiatel, he of the Collection – a man who goes way back with the Doctor.

Long-time followers of Benny's adventures will be familiar with Benny's sparring with the urbane, devious Brax. Lisa Bowerman and Miles Richardson's relationship on audio is already well-established, but it's good to finally 'see' their first meeting, and how Braxiatel out-plots the Seventh Doctor. Sylvester McCoy and Miles Richardson only have a fairly brief meeting, but the edgy atmosphere between them hints at centuries of game-playing and point-scoring.

It's not all about the Doctor and Benny's interactions with Braxiatel, though. There's a large cast of strong characters to contend with, including Kirsty Besterman's steely Lannic, and the foppish Exec, played by Bryan Dick. Next to the strong central turns from McCoy, Bowerman, and Richardson, Ace loses out slightly. Sophie Aldred is as wonderful as ever, and makes her presence felt in every moment, but the story focuses instead on Benny, who breezes through the story as if everyone else is the guest star.

Theatre of War is a great adaptation of a fan favourite, revealing more with each listen. Buried treasure indeed. **MARTIN RUDDOCK**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Shield of the Jötunn

WRITTEN BY Ian Edginton

STARRING

Colin Baker	The Doctor
Miranda Raison	Constance Clarke
Michael J Shannon	Dr Hugo Macht
Nell Mooney	Professor Lisa Zetterling
James Caroll Jordan	Major Vincent Da Costa/Herger
Ryan Forde	Bryce/Talessh

From 1965's *The Time Meddler* to 2015's *The Woman Who Lived*, *Doctor Who* has always had a rich tradition of fusing historical fact with science-fiction to grand effect. *Shield of the Jötunn* is the latest story that manages to successfully combine both.

Set in Arizona in 2029, *Shield of the Jötunn* tells of Vikings and aliens, dying stars and failed stellar theft, terraforming and ancient technology. And it's a tale of snowfall in the desert, and strange creatures that emerge from the freezing depths of an impossible winter. But most of all, it's the story of how four people, with a little help from history, save the world from a terrifying extra-terrestrial menace.

The adventure adds a dramatic and original twist to the familiar base-under-siege scenario. The characterisation is superb, with each of the players given witty and clever dialogue by writer Ian Edginton, which adds a sense of dramatic realism to the story. But the thing that really stands out, that really makes *Shield of the Jötunn* shine, is the relationship between Colin Baker's Sixth Doctor and the sharp-as-a-whip, fiercely independent Constance Clarke, played by Miranda Raison. This pairing has evolved beyond the normal Doctor and companion 'friendship' into a partnership of true equals; they have begun to discover each other's personal boundaries and have started to develop their own unique rhythm – one that's gaining momentum with each successive adventure. Hearing them together, you can't help but be reminded of the slightly fractious, yet wonderfully endearing, relationship that the Sixth Doctor had with his former audio companion, Evelyn Smythe. Their friendship, too, was based on intellectual equality and genuine camaraderie.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND MIRANDA RAISON IN
SHIELD OF THE JÖTUNN
BY IAN EDGINTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING MICHAEL J SHANNON JAMES CARROLL JORDAN
FULL CAST AUDIO DRAMA
BIG FINISH

Shield of the Jötunn is a fast, frightening – and, at times, funny – drama. As well as being filled with an affection for Norse fables and golden-age science-fiction, the story also tackles the inevitable reality of climate change. What a combination. **TIM CUNDLE**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

The Other Woman

WRITTEN BY Philip Lawrence
FEATURING The Third Doctor and Jo Grant
READ BY Katy Manning

The latest *Short Trips* story finds an alien escape pod landing in the Kent Countryside. The glamorous occupant, Callandra, needs help repairing her ship, and immediately has the Doctor all of a flutter, and the men of UNIT falling over themselves. Jo Grant isn't so convinced, but nobody takes her suspicions about Callandra's motives seriously.

Philip Lawrence's story is an affectionate nod to the UNIT era, and is very much about the Doctor and Jo's relationship, told through Jo's eyes; a relationship that she finds herself unexpectedly on the outside of, looking in. Callandra represents temptation and escape to the Doctor, who at this point feels in something of a rut, chained to one time and place, and bored stiff of UNIT, the Master, and the research facility of the week.

All of this, Jo gets – she's completely on his side, and fiercely loyal. She wants him to be out among the stars where he belongs, but admits she's a little possessive, and feels sidelined as he becomes inseparable from this alien interloper. In an echo of age-old fan arguments, Jo's accused of being infatuated with the Doctor by the dour UNIT radar operator she has a lousy date with. Their relationship is far more complicated, as Jo's inner monologue neatly sums up her feelings towards her friend, which Katy Manning's reading poignantly nails.

DOCTOR WHO
SHORT TRIPS
KATY MANNING
THE OTHER WOMAN
BY PHILIP LAWRENCE
BIG FINISH

Callandra is the sort of character that turns up in every sci-fi series at some point – alluring, glitteringly posh, and not what she seems. The fact that she's unfailingly patronising to Jo only cements this further, and it's no surprise when Jo's suspicions are proven correct. It's the Doctor that surprises her in the end, by being in her corner as much as the listener is.

The Other Woman? Oh, Jo, as if there was anybody else. **MARTIN RUDDOCK**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
FRAZER HINES AND DEBORAH WATLING IN
THE BLACK HOLE
BY SIMON GUERRIER
FEATURING RUFUS HOUND DAVID WARNER
THE EARLY ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Black Hole

The latest *Early Adventures* release from Big Finish finds the Second Doctor, Jamie and Victoria landing on the Habitat, a research station slowly being drawn into a black hole. Time distorts and keeps standing still as the Habitat edges nearer, and the base's Commander Flail is struggling to keep things running against the odds. Initially under suspicion, the TARDIS crew agree to help, but they find someone else already on the case – one Constable Pavo, of Chapter Nine. And this means trouble, as Pavo is a policeman from Gallifrey.

It's hard to say too much about *The Black Hole* without raining a storm of spoilers. Simon Guerrier's marvellous script (ably realised by director Lisa Bowerman) has so much going on under the hood. There's some mind-bending science and positively Moffatian use of time-travel, multiple double-crosses, fiendishly clever plot twists, and the deployment of a massive continuity bomb that picks up a big swathe of fan theories and bins them. Surprise follows surprise, with each episode distinctly different from the last. And it's wonderful, taking the period trappings of the 1967-68 season and recasting them on a cosmic scale.

The customary narration is provided by film and TV legend (and Big Finish veteran) David Warner. His warm, gravelly presence enhances the story beautifully. As Constable Pavo, Rufus Hound steals the show with a performance even larger than his moustache, playing a swaggeringly fun *bon viveur* of a Time Lord. He's countered well by Janet Dibley as Flail, whose more measured turn complements Hound's all the more when you realise that both characters are hiding something.

Having Time Lords show up effectively a year early to the party also gives Guerrier the chance to have a bit of fun with their conventions, amongst other things foreshadowing *The War Games* and using some Master-like hypnosis. Frazer Hines' dual performance as the Doctor and Jamie is very strong, injecting some knowing Troughtonesque unease as the Doctor comes face-to-face with the authorities of his own people.

Deborah Watling gives a spirited performance as Victoria. A little suspension of disbelief is required early on, as Watling sounds significantly older – but she's the same old Victoria, dignified, and trying to be brave. As with her TV stories, poor Victoria goes through the mill, this time due to exposure to the energy of the black hole, disappearing for part of the story. That said, she's allowed a bit of depth and to be clever in her own right, with her own distinct relationships with Pavo and Flail, and you feel her absence when she's not there.

The Black Hole is a superb layer cake of a story; listen carefully, and you will be rewarded. There'll certainly be a lot to talk about... **MARTIN RUDDOCK**

WRITTEN BY Simon Guerrier

STARRING

Frazer Hines	Jamie/The Doctor
Deborah Watling	Victoria
Rufus Hound	Constable Pavo
Janet Dibley	Commander Flail
Anthony Keetch	The Seeth
David Warner	Narrator

> **'Rufus Hound steals the show with a performance even larger than his moustache.'**

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

K9 & Company

BBC
DOCTOR WHO
K-9 AND COMPANY
TERENCE DUDLEY
READ BY JOHN LEESON

Bless *K9 and Company*, the black sheep of the *Doctor Who* spin-off family. Breathtakingly wonderful in so many ways (not all for the right reasons), this festive outing for two of the Doctor's best friends – K9 and Sarah Jane Smith – never quite took flight on television.

Original scriptwriter Terence Dudley expanded his 50-minute TV pilot *A Girl's Best Friend* into a novel-length adventure, clocking in here at a hefty six hours. Sarah pitches up at her Aunt Lavinia's country pile and finds a packing case containing a gift from the Doctor – K9 Mk III, no less. There's also the mystery of a missing aunt, the teenage Brendan to look after, and a coven of local witches up to no good. Well, they *seem* to be up to no good, because beyond a bit of ritual sacrifice, the coven doesn't appear to have much of an ongoing strategy.

There's a motley collection of quite ghastly people populating the village, with Sarah and her brilliant new robot toy poking their noses in. And herein lies the oddest part of *K9 and Company*. Sarah just isn't Sarah. She's sniffy, whiny, grumpy and prone to histrionics. On unpacking K9, instead of gleefully playing with this amazing gift from her friend, she bogs off to a Christmas party to make small talk, leaving teen-geek Brendan to discuss bus boards and bubble memory with the tin dog.

This may all sound a bit harsh, because *K9 and Company* is still highly entertaining, with Dudley's occasionally overwritten prose full of atmosphere, and despite their general ghastliness, he writes the cast of characters with great skill.

Great skill is in abundance from the book's reader, the incomparably genial John Leeson. As the original voice of K9, Leeson has contributed to many of the Target readings as both main reader and guest voice, and he is on fine form here. He has a lovely voice, his experience as an audiobook reader giving warmth to what could be a cold story. And of course, it's always a pleasure to hear K9 as he was meant to sound.

While *K9 and Company* may not quite feature the Sarah Jane Smith we know and love, it's a good yarn to have coming out of the speakers on a dark winter's evening. Affirmative to that! **MARK WRIGHT**

WRITTEN BY Terence Dudley

FEATURING K9 and Sarah Jane Smith

READ BY John Leeson

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

State of Decay

BBC
DOCTOR WHO
AND THE STATE OF DECAY
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

BBC Audio's range of classic *Doctor Who* audiobooks sinks its teeth into 2016 in deliciously horrific style. The year starts with Terrance Dicks' Target Books novel of his own 1980 TV script, *Doctor Who and the State of Decay*. And with Geoffrey Beevers lending his silky tones to the release, it makes for an atmospheric adventure for the latter-day Fourth Doctor.

Stopping off on an unnamed world on their journey through E-Space, the Doctor, Romana, K9 and stowaway Adric find themselves at the mercy of an ancient enemy of the Time Lords – vampires. The Three Who Rule from the tower keep the nearby peasant villagers cowed and subservient, selecting the most youthful and energetic of their number to feed the terrifying creature that slumbers beneath with their blood...

This is classic stuff in the Hammer horror tradition, filtered through the lens of *Doctor Who*. As a book, it's possibly more effective than its TV counterpart, Dicks layering on the atmosphere with relish. It helps that he's novelising his own script, coming at things with an intimate knowledge of the narrative.

State of Decay has a pitch-perfect reader in Geoffrey Beevers. His voice can be as cold as ice or as warm as a cup of mulled wine, often turning on a single word. He has a haunting lilt that's just right for the world created by Dicks, married brilliantly with the sound design. Beevers leads us through woods that flit and flap with vampire bats, tower corridors lit by crackling torches, or into the echoing bowels of the villains' domain where a throbbing heartbeat gives life to a creature of ancient evil. Every character is distinctive, but as you might expect, the actor has great fun with the voices for Aukon, Camilla and Zargo, the deadly Three Who Rule. With old-hand John Leeson popping in to give voice to K9, there's an added gloss of authenticity to proceedings.

With fairly short chapters, most running to no longer than 15 minutes, *State of Decay* zips by. Perfect for listening to in chunks or for settling down on a dark and stormy night for an hour or so in the company of a wonderful reader, it's a comforting and rewarding listen. **MARK WRIGHT**

WRITTEN BY Terrance Dicks

FEATURING The Fourth Doctor, Romana, Adric and K9

READ BY Geoffrey Beevers

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Jago & Litefoot & Strax: The Haunting

CHRISTOPHER BENJAMIN • TREVOR BAXTER • DAN STARKEY
FROM THE WORLDS OF DOCTOR WHO
JAGO & LITEFOOT & STRAX
A TWO-DISC SPECIAL RELEASE

In the world of *Doctor Who*, you don't always need time travel for worlds to collide. An unexpected meeting can happen right on your doorstep, and that's just what happens in *Jago & Litefoot & Strax – The Haunting*. The duo of gentleman pathologist and bluff theatre owner are, after all, contemporaries of the Paternoster Gang, and they all live in Victorian London. Who knows how many times they might have ran frantically past each other's adventures?

WRITTEN BY Justin Richards

STARRING

Christopher Benjamin	Jago
Trevor Baxter	Litefoot
Dan Starkey	Strax
Lisa Bowerman	Ellie
Conrad Asquith	Inspector Quick
Stephen Critchlow	Marvo
Carolyn Seymour	Mrs Multravers

In *The Haunting*, Jago and Litefoot find themselves on the same case as Strax. The Sontaran's on a solo mission, looking for the source of some strange energy readings, while they find themselves investigating some macabre murders and sightings of a ghost. One bar room brawl and a disorientating psychic attack later, the confused Strax joins forces with Jago and Litefoot, believing that they are Jenny and Vastra in disguise. All they need do now is stay out of the Red Tavern for long enough to solve the mystery.

The atmosphere is very much Victorian Penny Dreadful with a sci-fi twist, as the sinister Mrs Multravers (Carolyn Seymour) collects her victims through making strangers complete a short questionnaire in the fogbound streets, leaving a trail of brainless cadavers in her wake. Seymour makes for an excellent, cool-headed villainess, acting through necessity, and using very specific questions to select her prey. It's Strax's bonkers response to her questioning that leads to him getting knocked out in the first place.

The question is, does it work? The answer is a resounding yes. Bringing these characters together is an inspired move. Strax, with his unique combination of butler's manners, inability to tell genders apart, and flair for gleeful violence, makes a great foil for the expansive, but reluctant Jago, the endlessly wise and reasonable Litefoot, and their long-suffering barmaid friend Ellie.

Once the introductions are over, there's great chemistry between them all, and great comic mileage is had from Strax being very literal. Ask him to cut the cards, and he really will. Pleasingly, although he's played for laughs, his military skills come in handy, as does Litefoot's eye for detail. A lot of time is spent formulating plans in the pub, and those moments are some of the funniest, as Litefoot tries to make sense of events whilst Strax shows how much ale a Sontaran can put away. The cast bounce off each other very well, and the rapport between Christopher Benjamin, Trevor Baxter, Dan Starkey and Lisa Bowerman makes for great listening.

Could this happen again, with the full Paternoster Gang? It'd be fun, but if it doesn't, we still have this meeting of much-loved characters. To quote Strax, "A victory war cry is in order. Cheers!" **MARTIN RUDDOCK**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: Fall to Earth

Ianto Jones is back! But before Cardiff City Council sends in a team of community service conscripts to tear down his makeshift shrine on the Bay, we should point out that he's still dead, this second instalment of Big Finish's new *Torchwood* series being set before the tragic events of the 2009 series *Children of Earth*.

In *Fall to Earth*, then, Ianto is alive – but not exactly well. The story opens with him injured, bleeding and plummeting to the ground in a crashing spaceship. The *SkyPuncher* is Britain's first private spaceflight, and Ianto is undercover as an air steward – or, as he prefers to call it, "sky butler". But something has wiped out the rest of the passengers and crew, and everyone's favourite black ops tea boy only has minutes to save himself from joining them.

WRITTEN BY James Goss

STARRING

Gareth David-Lloyd	Ianto Jones
Lisa Zahra	Zeynep

Fortuitously, it's at this exact moment he receives a call from someone enquiring if he's ever had an accident at work. Funny you should ask, actually. It's a great gag which sets up the story's delightful central conceit – an extended conversation between Ianto and Zeynep, a Turkish call centre worker, as she desperately tries to find ways to help him avert imminent catastrophe.

Over the next hour, the pair's relationship develops in funny, surprising and moving ways, mixing the high drama of a disaster movie with the dismal banality of nine-to-five drudgery and corporate red tape. Midway through, it emerges that some of the passengers' deaths may have been exaggerated, at which point it turns into, in Ianto's words, "Zombies on a Plane".

It's a real stroke of luck for Ianto that his cold caller turns out to be a know-it-all genius. Yeah, so her ability to fly a rocket and staunch a wound via a Bluetooth headset might stretch credibility, but perhaps that in itself is a commentary on the mindless jobs very clever people are forced to settle for. Besides, she's a hugely endearing character, both in the writing and performance, Lisa Zahra and Gareth David-Lloyd matching each other's game in a beautifully played two-hander.

The last act is pulse-quickening stuff, mixing edge-of-the-seat jeopardy with heartbreaking emotion. Okay, so you could argue that, in retrospect, the resolution is perhaps a bit pat, but at the time I was too busy punching the air to notice, frankly.

As a viewer, I struggled with *Torchwood*'s awkward tonal shifts and crunching gear changes on screen, but this audio play is just terrific. A witty idea, cleverly sustained across an exhilarating hour, for my money, *Fall to Earth* is the best thing that's ever gone out under the *Torchwood* name. **PAUL KIRKLEY**

FULL-CAST AUDIO DRAMA
GARETH DAVID-LLOYD
TORCHWOOD
FALL TO EARTH
BY JAMES GOSS

MEMOIR

MIWK PUBLISHING
RRP £16.99

To Put You in the Picture

WRITTEN BY Robert Banks Stewart

Robert Banks Stewart may have only written two *Doctor Who* stories in the 1970s, but blimey, what stories! *Terror of the Zygons* and *The Seeds of Doom* remain among the crown jewels of the series. The show was blessed to have Banks Stewart passing through on his way to making great contributions to the wider landscape of British television – and that, as this entertainingly frank memoir displays, is not merely hyperbole.

If you only know Robert Banks Stewart for his *Doctor Who* work, you may not be aware of just how important his TV work truly was. *To Put You in the Picture* covers all that and more, going back to his childhood in Edinburgh and swiftly moving on to his formative years in journalism and eventually television drama as both writer and producer.

The tone of the book is gregarious and entertaining. Banks Stewart's style is that of a charming raconteur, one whom you'd happily sit listening to with a wee dram in front of a roaring fire. He proudly talks up the many successes, and honestly concedes the (happily few) duds in his career. His work in the heady days of those 1950s/early 1960s adventure dramas such as *Danger Man* and *The Avengers* is vividly evoked, and there's even a brush with an early attempt to bring James Bond to cinema screens.

Doctor Who, it's fair to tell you, is afforded just four pages, but that's not Banks Stewart giving the Time Lord short shrift. His justifiable pride at this work shines through, and he gives tribute to the great Robert Holmes who script-edited his *Who* episodes. It's simply an indicator of the wide and varied career he had outside his *Doctor Who* commissions.

To Put You in the Picture is an entertaining ramble through a career at the coalface of popular TV drama. The afterword is rather touching as he considers his place in TV history, but is also happy to praise some of TV's current drama giants. Without him, British TV would be robbed of some of its greatest hits on both the BBC and commercial TV. And *Doctor Who* would be robbed of Zygons, Krynoids and Brigadier Lethbridge-Stewart in a kilt. **MARK WRIGHT**

MISSING IN ACTION!

FIRST BROADCAST
27 April – 1 June 1968

The Wheel in Space

Although it's four-sixths missing from the BBC, there's still plenty to enjoy in this 1968 story...

REVIEW BY **JONATHAN MORRIS**

The Doctor has just lost one of his companions and is trapped in a claustrophobic, inhospitable environment with nothing to do but eat, gaze at the stars, and try to work out how to open a locked door. A sinister, slow-moving robot seems to hold the secret, but who has programmed it – and to what end?

I'm sure everybody reading this will immediately identify this as being a judiciously-worded description of the events of the first episode of *The Wheel in Space*, the episode which is probably best known for being one in which almost nothing happens. The TARDIS has some trouble with its fluid link and turns into an ordinary police telephone box. The Doctor and Jamie emerge to find themselves on a supply ship drifting through space. After enjoying a meal, Jamie takes a nap while the Doctor tries to get into the control room. The Doctor is threatened by a robot, which Jamie defeats with a blanket and a rod from the TARDIS. And then, with about three minutes to go, we cut to the control room of a space wheel where a bunch of people we've never seen before are preparing to blow up the spaceship.

But I think there's more to it than that. It's actually doing a similar thing to *Heaven Sent*. The fact that it's so slim on incident means that, for once, there's time to spend with the characters as they come to terms with their loss. The way Victoria's departure from the series is handled is – perhaps surprisingly – very modern and emotional. There's a heartbreaking and understated scene between Victoria and Jamie in the final episode of *Fury from the Deep* where Victoria makes Jamie promise that they won't leave without saying goodbye (as they typically do); we then see them walking away from Victoria on a beach in a wordless scene, before joining the Doctor and Jamie in the TARDIS as they watch her wave farewell on the scanner, a scene reprised at the start of *The Wheel in Space*. And later in the same episode, Jamie asks the Doctor, "What do you think Victoria's doing now?" It's only a small moment, a couple of lines, but it makes it clear that Victoria's loss is felt, that the Doctor and Jamie miss her and it's not business as usual, not quite, not yet.

Compare that to how Ben and Polly left, or Dodo, or Steven. Ben, Polly and Dodo disappeared half-way through their final stories; Dodo didn't even get the dignity of a farewell scene. And after they left, they were never mentioned again (well, Dodo says that Steven "would have liked it here" in *The War Machines* but that's it). It's the first time since the departure of Susan that the loss of a companion is shown to have some emotional repercussions, and that's why it's right that *The Wheel in Space* Episode 1 is quiet, intimate and focuses on the Doctor and Jamie, which must be a deliberate choice of its writer, David Whitaker.

After all, he is not making life easy for himself. Yes, he does recycle a bit of material from *Inside the Spaceship* – the TARDIS warning of danger by showing "temptations" on the scanner with the same blithe disregard for logic that it warned of a stuck fast-return switch. If it was trying to persuade the Doctor and Jamie to leave it would surely make more sense for it to display images of hazardous surroundings (although, knowing the Doctor, that would just encourage him to explore, so perhaps the TARDIS was right to deploy reverse psychology). And the scene with the food machine providing futuristic space food is also a little familiar. But just think how much easier it would have been for him to adopt the approach of stories like *The Ice Warriors* and *Fury from the Deep*. Just as those adventures were enlivened with long, circular discussions about whether or not to use the ioniser or whether or not to turn off the gas, the first episode of *The Wheel in Space* could have easily been filled with arguments between Jarvis and Gemma about whether or not to use the X-ray laser.

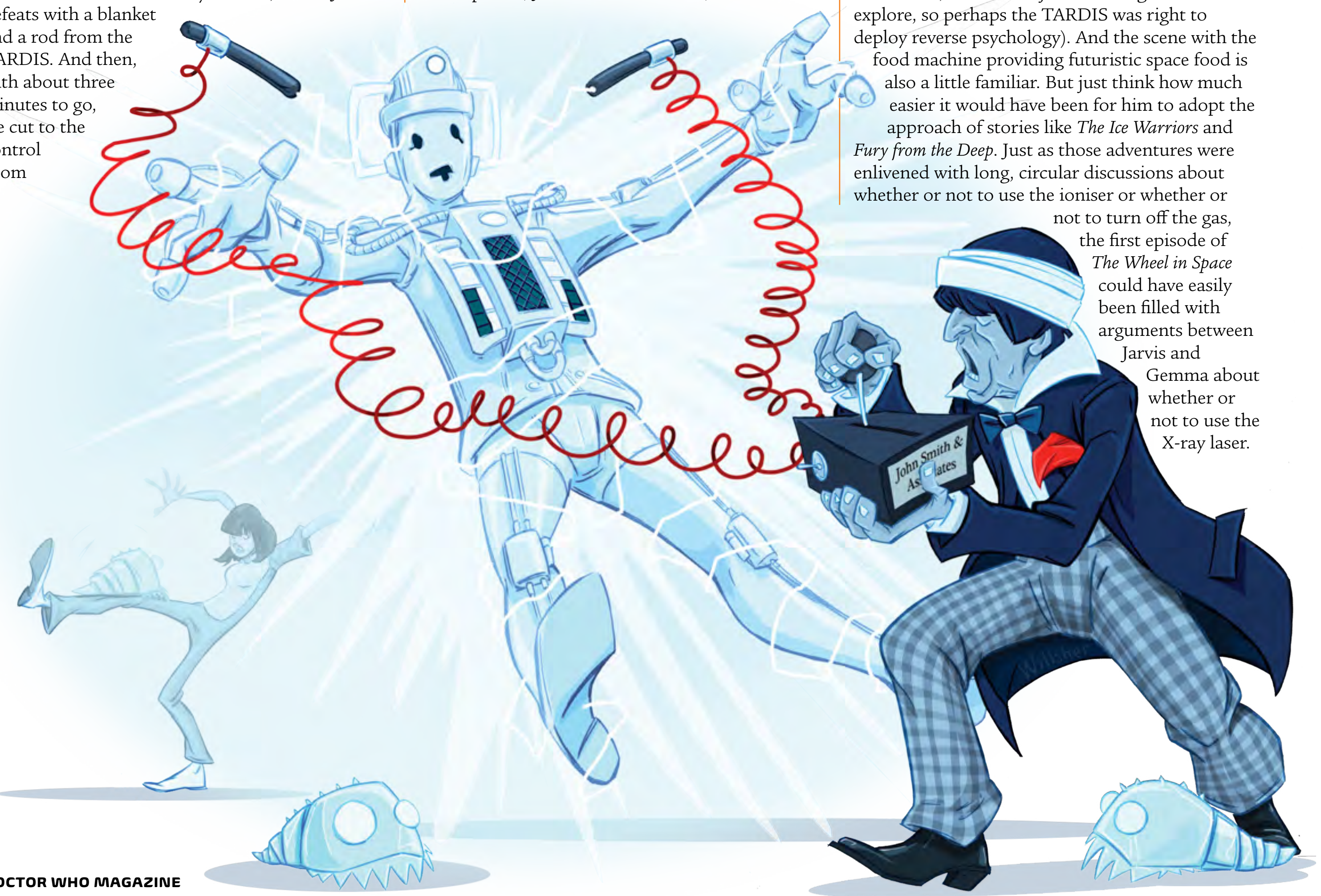
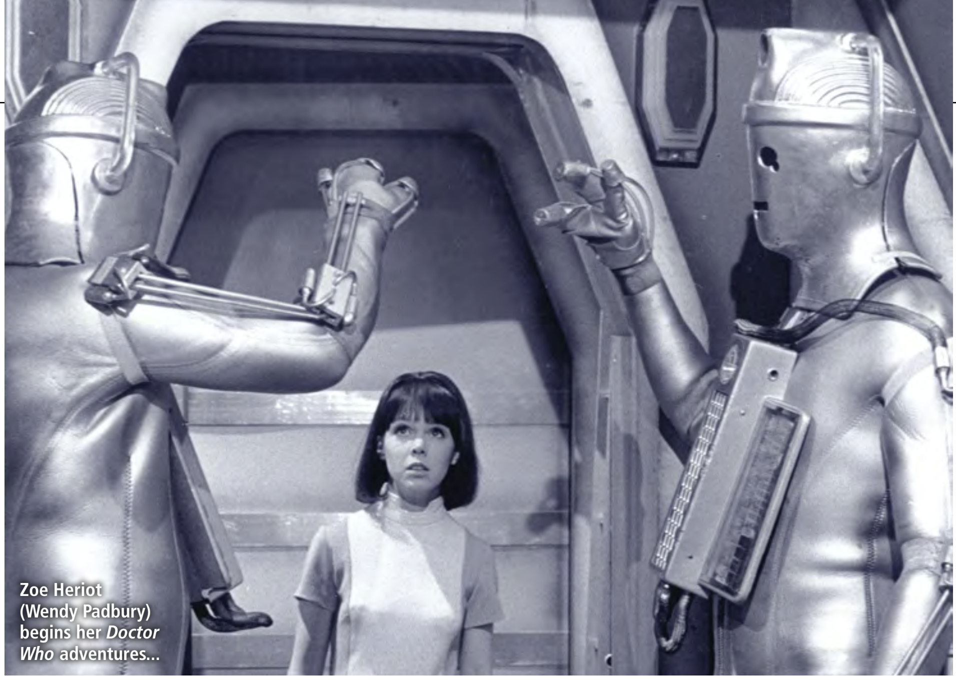


ILLUSTRATION: **BEN WILLSHER**


Zoe Heriot (Wendy Padbury) begins her *Doctor Who* adventures...

‘While Episode 1 is light on incident, the script is not underwritten – it is quite deliberately an exercise in minimalism...’

But Whitaker doesn’t do that. While Episode 1 is light on incident, the script is not underwritten or padded; in fact it was over-length and had some material cut from it (some dialogue about the TARDIS warning unit being “too fussy”). It is quite deliberately an exercise in minimalism, like *Inside the Spaceship*, the opening instalments of *The Mind Robber* and *The Ark in Space,* and *Heaven Sent*.

And like *Heaven Sent*, it’s also an exercise in generating suspense. Conventional wisdom may have it that the first episode is a disappointment because the Cybermen fail to arrive, but that’s the whole point. The viewer has been primed to expect Cybermen; the story’s trailer warned that “It looks as though the Doctor’s old enemies the Cybermen are involved in taking over the Wheel for their own evil purposes” and (as far as can be gleaned from the audio) showed the cliffhanger of Episode 2. The *Radio Times* billing featured an illustration of a (*Moonbase*-style) Cyberman, and in the episode itself, the TARDIS warns of a danger so awful it wants to leave. A large part of the appeal of all *Doctor Who* monsters lies in the dread, in the snatched glimpses in the shadows, with the Cybermen being a case in point. Once the cybernetic giants have arrived they can’t do much except fling people across the room and deliver some barely-intelligible dialogue about why their plan is more logical than it may appear to the untrained eye. The whole point is to create an air of impending menace, largely through the eerie Radiophonic warbles and stings of Brian Hodgson. There’s a video game called *Thief: Deadly Shadows* where one of the scariest levels is an abandoned asylum; the player wanders through it expecting to meet an adversary when it turns out to be entirely empty. Episode 1 of *The Wheel in Space* does the same trick; each time a door slides open you expect a Cyberman to burst through, but they never do. As Patrick Mulkern vividly recalls on the *Radio Times* website the ‘tension mounts... as the Doctor and Jamie pass through sliding doors’.

The Doctor and Jamie meet the Servo Robot in the atmospheric first episode.

I think that’s one of the reasons why *The Wheel in Space* is not more highly regarded. For years it was one of the most overlooked stories; overshadowed by the fearsome reputations of *The Web of Fear* and *Fury from the Deep* and, even in comparison to other missing episodes, it was more missing than most. Until the telesnaps turned up, there were no photographs from the story that didn’t involve Zoe being menaced by two Cybermen or the Doctor and Jamie trying not to laugh at the Servo Robot. The story was novelised by Terrance Dicks for Target Books, but for some reason (reportedly a warehouse fire) it was only available in a reduced supply and is now the most elusive book from the entire range. So for years, all fans had to go on were their childhood memories or bootlegged copies of the soundtrack, where, without the benefit of the script, they had to try to make sense of long, dialogue-free scenes that consisted of nothing but electronic warbles. Which is why, I suspect, some myths started to foment around the story, such as the notion that in Episode 1 the Doctor and Jamie leave the TARDIS through an emergency exit at the back (there’s nothing to suggest this in the script, soundtrack or telesnaps). So in the 1980s, the only fans writing about *The Wheel in Space* were either men in their twenties and thirties whose memory of the story was that it wasn’t as good as its predecessors or teenage fans struggling to follow the story from its soundtrack alone.

The other reason why it’s not more highly regarded is that the two extant episodes don’t work out of context. Just as Episode 3 of *The Enemy of the World* gave a misleading impression of that story, Episodes 3 and 6 of *The Wheel in Space* seem a little flat when viewed in isolation. This is a particular problem with the final episode, which is all about paying-off plot developments of the previous two episodes; the race to protect the operating control room with a magnetic forcefield; the desperate measure of fitting the crew with metal plates on their necks to prevent them being taken over; the struggle to get the X-ray laser working to fend off the meteorite shower; the shocking death of Gemma Corwyn; Jarvis Bennett’s nervous breakdown; the Cybermen’s attempt to poison the air supply by turning the oxygen to ozone. All of these things are elements of the final episode, but if you haven’t seen or heard the previous two episodes, if you don’t know how desperate things have become, then it can seem like a lot of dull technobabble as the characters switch off bits of plot. I suspect the supposed ‘blooper’ of Patrick Troughton saying “sectional air supply” has only been a source of amusement because fans were watching the episode out of context; watching it in context, it’s clear he’s saying “sectional” (*not* “sexual”) as the previous episode ended with Gemma sacrificing her life to tell the Doctor to switch over to the “sectional supply unit”.

WRITTEN BY David Whitaker, from a story by Kit Pedler

STARRING

Patrick Troughton	Dr Who
Frazer Hines	Jamie
Deborah Watling	Victoria
Freddie Foot	Servo Robot
Eric Flynn	Leo Ryan
Anne Ridler	Gemma Corwyn
Clare Jenkins	Tanya Lernov
Michael Turner	Jarvis Bennett
Donald Sumpter	Enrico Casali
Wendy Padbury	Zoe Heriot
Kenneth Watson	Bill Duggan
Michael Goldie	Elton Laleham
Derrick Gilbert	Armand Vallance
Kevork Malikyan	Kemel Rudkin
Peter Laird	Chang
James Mellor	Sean Flannigan
Jerry Holmes, Gordon Stothard	Cybermen
Peter Hawkins, Roy Skelton	Voices

While we’re on the subject of fan myths, in researching this article I checked the BBC website’s entry for the story, which names one of its ‘roots’ as being the US TV series *Star Trek*. Presumably because it features a multi-national, multi-ethnic crew in a futuristic space environment (it’s a bit of a stretch, but the website also claims *Dracula* was an influence because crates are a bit like coffins). The problem is, when the show’s unofficial plot boffin Kit Pedler handed David Whitaker the cigarette packet upon which he had written his outline for the story, *Star Trek* hadn’t been shown in the UK. Nor had its novelisations been published. In those days there was no internet, no illegal downloads, so you have to wonder just how aware people in the UK – even people working in the sphere of TV science-fiction – would have been of a fairly unsuccessful US TV series.

It seems more likely that *The Wheel in Space* was simply following the trend seen in *The Tenth Planet* (with a black American astronaut and a white Australian astronaut), *The Moonbase* (with German and French crewmembers), the exotically-accented archaeological team in *The Tomb of the Cybermen* and the diverse range of nationalities in *The Enemy of the World*. Whenever *Doctor Who* depicted the future, it was always about different races working together in harmony and tight trousers.

This does raise an interesting issue with *The Wheel in Space*, though. It seems that David ►

Whitaker's original intention was for the crew to be entirely British, with good, old-fashioned British names like Tom, Ken, Harry and Nell. The decision to take a more colourful approach to casting seems to have been made quite late in the day (the camera scripts still use the original names about half the time). Harry Carby became Enrico Casali, played as a swarthy Italian by the young Donald Sumpter (recently Rassilon in *Hell Bent*). Jarvis Bennett became South African by virtue of the casting of Michael Turner (the dialogue sometimes gives the impression that English is not Jarvis' first language – "All kids again. Bang, bang, blow up the balloon!"). Michael Goldie occasionally seems to attempting to give Elton Laleham an American or Australian accent (you don't meet many Eltons, do you?). The supporting artists playing the crew include a black actor and actress...

And finally Peter Laird plays Chang with all the subtlety of Benny Hill's Mr Chow Mein.

On the one hand, this is awful, and maybe we should be grateful that his two episodes don't exist because of how politically incorrect it would look to modern eyes for a Caucasian actor to play an Asian actor, replete with 'slanty-eyes' through the application of sticky-tape. On the other hand, you have to applaud the production team for going out of its way to make one of the characters Asian, when it would have been much easier to leave him as 'Ken'. Presumably they tried to cast one of the (very small) number of Asian performers in the actors' union at the time but none were available. So what should they have done in that situation? Changed 'Chang' back to 'Ken' – or cast a Caucasian actor as an Asian man? Which was more important; to depict a vision of the future which includes an Asian character, or to only include an Asian character if an Asian actor is available to play the role?

But if David Whitaker wasn't trying to depict a great big melting pot in space, what was he trying to do? I think he was trying to pre-empt *2001: A Space Odyssey* (released in the same month that *The Wheel in Space* was broadcast) by attempting to write a 'hard science-fiction' story. For instance, there's a line in Episode 1 about "polar precession" which sticks out a mile because it is, more or less, proper science; this from for a writer for whom 'any idea involving sufficient amounts of static electricity, mirrors and mercury is indistinguishable from science'. Kit Pedler must have given Whitaker a copy of *New Scientist* when he handed him the cigarette packet because there are bits of science in *The Wheel in Space* that are wildly *accurate*. Yes, the bit about the Cybermen blowing up a star is deeply silly, but this just illustrates one of the inviolable laws of *Doctor Who*, that any story that starts out as 'hard sci-fi' is going to end with the Master blackmailing the universe with a Dictaphone or the moon turning out to be a big egg. It's no surprise that when 'hard sci-fi' author Stephen Baxter wrote a *Doctor Who* novel, he wrote a 368-page tribute to *The Wheel in Space* called *The Wheel of Ice*. Even the reason the story is called *The Wheel in Space* is because, at the time, its location was a selling-point; there had never been a film or TV show set in a rotating wheel station before. It was cutting-edge science-fiction.

Jamie and Zoe form a new team for the TARDIS at the end of the 1960s.

'Both girls are the products of a repressive society, but where Victoria was insecure and hysterical, Zoe is self-satisfied and detached.'

When he was interviewed in 1978, David Whitaker explained that he had written 'a characters story' because the storyline 'wouldn't stand up to the number of episodes'. So as well as focusing on the two leads for an episode, and developing quirky characters like Tanya Lernov with her nose "like a barometer", he explored the most interesting 'hard sci-fi' aspect of the story, the idea of futuristic psychology. The Wheel's doctor in residence, Gemma Corwyn, is responsible for the crew's mental welfare – she permits Duggan's greenhouse because of its "good psychology" – in a future where astronauts are given psychotropic drugs and implanted with 'Silenski capsules' to protect against brain-control. We also learn that gifted children like Zoe are hothoused in a 'parapsychology unit' which trains them to believe logic and calculation provide all the answers, creating geniuses that sometimes never develop human emotions – "all brain and no heart!" They are, in mind if not in body, Cybermen. Both Zoe and her predecessor are the products of a repressive society, but where Victoria was insecure and hysterical, Zoe is self-satisfied and detached. As the story develops, there is an interesting dramatic contrast as Zoe realises that she has been "created for some kind of false kind of existence" and begins to develop real emotions (there's a lovely bit cut from the script where she reacts to Duggan's death by saying "I feel cold" and has to have it explained to her that she's in shock) while the emotionally rigid Jarvis finds he is unable to cope with "mysteries" and suffers a mental breakdown.

HOW YOU CAN EXPERIENCE THIS ADVENTURE...

Episodes 3 and 6 plus surviving clips: *Lost in Time* DVD box set (2004), out now

Telesnaps: *Doctor Who Magazine: The Missing Episodes – The Second Doctor Volume 2* (2013), available for iPad, via Apple App store

Audio soundtrack: *Doctor Who The Lost TV Episodes: Collection Five – 1967-1969* (2012), out now

There's a strong sense of the writer being pushed outside his comfort zone. As well as experimenting with a minimalist first episode, Whitaker also adds some fresh, modern touches, such as beginning scenes with lines that answered the closing line of the previous scene. These sort of jump cuts were only possible because *The Wheel in Space* was made at a point where *Doctor Who* was shifting away from being recorded 'as live' and was being shot with pauses between scenes (to allow actors and cameras to reposition, but also enabling a limited amount of retakes) which were then edited together, with some scenes being shot out of order, or even during different sessions. That's what's so fascinating about *The Wheel in Space*. It's so much more than an episode guide entry pointing out that's it's yet another 'base under siege' story featuring a limited number of Cybermen. It's stretching the format, exploring big ideas, and Episode 5, well, Episode 5 is just amazing. DWM

The Wheel in Space...

... and its crew.

TELEVISION

BBC FOUR
BROADCAST 21 & 22 December 2015 | **FIRST BROADCAST** 1-22 January 1977

The Face of Evil

It's a cautionary tale of fixing a computer when you don't know what you're doing, but was it a good choice for a BBC repeat over Christmas?

REVIEW BY **RICHARD ATKINSON**

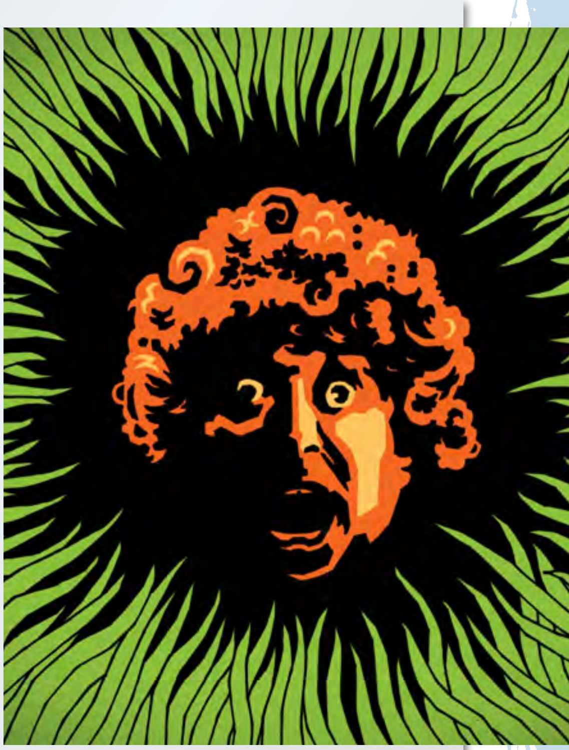


ILLUSTRATION: JAMIE LENMAN

BBC Four wanted a *Doctor Who* that had originally aired around Christmas for an unusual festive repeat. *The Face of Evil* launched the second half of Tom Baker's third series on 1 January 1977, but it doesn't have a particularly celebratory tone. The channel's ultimate choice brings to mind *The Watcher's Guide to Christmas*, a light-hearted trawl through Christmas past in 2011's seasonal issue of **DWM**. The Barnet bypass bystander awarded *The Face of Evil* only two Christmas puddings out of five; judging the *Doctor Who* of Christmas 1976 and New Year 1977 only marginally more festive than *The Krotons* – another story that just happened to find itself schedule around the holidays. Nevertheless, *The Face of Evil* wasn't a bad selection...

Back in the day, it would have been an excellent jumping-on point, and broadcast in isolation it stands on its own. The TARDIS arrives in an alien jungle – charmingly festooned in bits of feather boa and hoover hose. The Doctor steps out, ready for adventure, and over the course of four episodes he engages in a battle of good against evil, picking up a new companion along the way.

WRITTEN BY Chris Boucher

STARRING

Tom Baker	The Doctor
Louise Jameson	Leela
David Garfield	Neeva
Victor Lucas	Andor
Brandan Price	Tomas
Leslie Schofield	Calib
Colin Thomas	Sole
Tom Kelly, Brett Forrest	Guards
Rob Edwards, Pamela Salem, Anthony Frieze, Roy Herrick	Xoanon
Leon Eagles	Jabel
Mike Ellis	Gentek
Peter Baldock	Acolyte

It's not the most traditional or straightforward example of 70s *Who*, however. Setting aside the odd doppelgänger, this is the first time the Doctor is the villain. This intriguing notion emerges early on: he's identified as 'the Evil One' and when he has a nose around the local tribe's holy shrine, their 'god', Xoanon, speaks to him with his own voice. Much is made of the monolithic cliffhanger to Part One – where the Doctor is confronted by his own face carved into the side of a mountain – but as broadcast over Christmas, in two double bills, it's the end of Part Two that packs a real punch. As the tribe comes under attack, a huge electronic rendering of Tom Baker's screaming face looms out of the darkness.

These days it's not quite so unusual for a story to be all about the Doctor. In this sense, *The Face of Evil* was ahead of its time. It recognises the god-like potential of its lead – a reputation that he's used to short circuit a number of confrontations in recent years. It was unusual way back when to scrutinise the Doctor's foibles and the ways in which he might fall short of being a whiter-than-white hero. Nowadays it's almost a preoccupation.

So, what was it like: coming to *The Face of Evil* off the back of last year's series and Christmas Special?

After watching a run of episodes that presented us with the notion of a dangerous hybrid – half Dalek, half Time Lord – this tale of a psychotic split personality seems to investigate similar territory. At the very least, when the Doctor finally unscrambles Xoanon's circuits (this wayward god is actually a deranged computer, you see) we learn that it's been involved in some kind of eugenic experiment. "You told yourself you were breeding a race of superhumans," says the Doctor. It's a tale of two tribes: the Sevateem – perma-tanned savages in whom Xoanon was honing strength and courage – and the Tesh, who were supposed to be brainy types. "Hostility and conflict to speed up the process," adds the Doctor, "until you were ready to select the best of both." What then? Combine the two perhaps? In the end, last year's legendary Hybrid turned out to be a bit of a red herring. Likewise, Xoanon's experiment wasn't really some grand plan, just the manifestation of a programming error.

But let's not be too hard on this addled artifical intelligence. Its experiment, such as it was, resulted in Leela who – despite being on the side the wall that was bred for brawn, is preternaturally astute.

Having just watched the Twelfth Doctor grapple with a recklessly murderous River, in *The Husbands of River Song*, it's interesting to be reminded that she isn't the only killer he's travelled with. In fact Leela and River have quite a lot in common. They're both sexy, independent women. Their pragmatic approach to the problems they face, works well with the more whimsical aspects of the Doctor's nature.

Perhaps, as someone who knows the Doctor inside out, River has seen *The Face of Evil*. After all, the scene where she leaves a message on the diamond cliff face on Planet One in *The Pandorica Opens*, was clearly inspired by the Doctor's own rock face.

Any talk of *The Face of Evil* will inevitably return to this most literal of cliffhangers. But who exactly carved the Doctor's face in the cliff? And why? Did the Tesh put it there to intimidate the Sevateem? Is that why the face of their god is known to them as the Evil One? This handy likeness, set in stone, allows them to identify the Doctor on his return, but that in itself is an odd business. He may look like the Evil One, but both Leela and the high priest Neeva recognise that the Doctor speaks with the voice of their god.

The most troubling aspect of *The Face of Evil*, however, is surely the radical innovation at the heart of the story. The Doctor, previously an unfaltering force for good has, on this occasion, messed up. On an earlier visit to the planet, a botched repair job set the whole chain of events in motion, sentencing countless people to death. We can only speculate how many of the Doctor's other adventures may have had a similarly calamitous outcome... **DWM**

'It was unusual way back when to scrutinize the Doctor's foibles and the ways in which he might fall short of being a whiter-than-white hero.'

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

Crossword

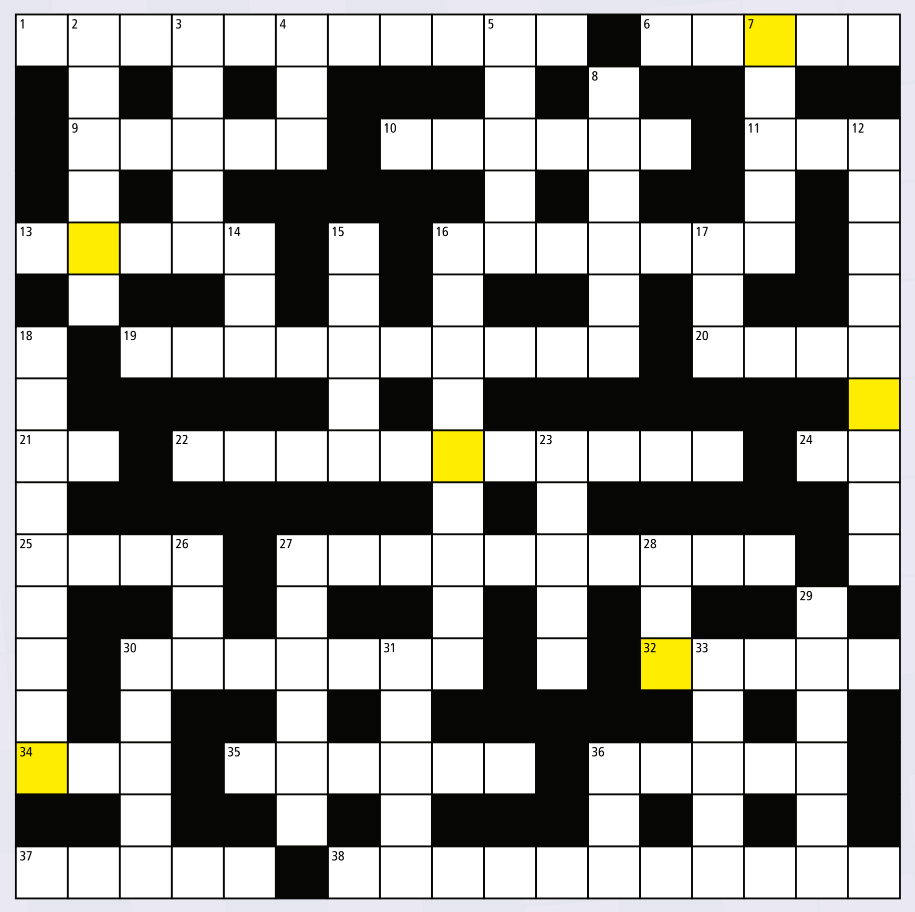
Do you know your Darillium from your Duralinium? Then why not try this puzzle?

WIN! SERIES 9 BLU-RAY SETS!

BBC
DOCTOR WHO
SERIES 9: PART 1
DOCTOR WHO
SERIES 9: PART 2
EPISODES 7-12 & EXCLUSIVE EXTRAS

The 2015 series of *Doctor Who* is now available to own on DVD and Blu-ray. *Series 9: Part 1* includes *The Magician's Apprentice, The Witch's Familiar, Under the Lake, Before the Flood, The Girl Who Died* and *The Woman Who Lived*, while *Series 9: Part 2* features *The Zygon Invasion, The Zygon Inversion, Sleep No More, Face the Raven, Heaven Sent* and *Hell Bent*, as well as bonus features.

The sets cost £19.99 (Blu-ray) and £16.99 (DVD) for *Part 1* and and £20.25 (Blu-ray) and £17.25 (DVD) for *Part 2*. Thanks to BBC Worldwide, we have **FIVE** Blu-ray sets of both titles for readers who rearrange the letters in the yellow squares of the prize crossword to form the name of a character from this series. See the opposite page for details of how to enter.



ACROSS

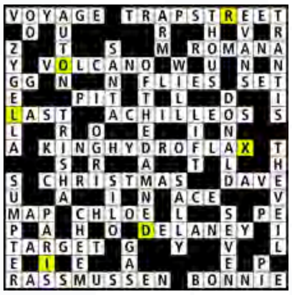
1 (and 38 Across) The Doctor, King Hydroflax and Ramone, and others perhaps (3,8,2,5,4)
6 (and 36 Across) Director of Euro Sea Gas (5)
9 Crewmember of the SS Pentalian (5)
10 Cliff and Jo went looking for this down the Amazon (6)
11 The headman of his village, like his father before him, and his father before that (3)
13 (and 27 Down) Courtney Woods went to see the Caretaker to get these (5,6)
16 (and 3 Down) A *Doctor Who* script writer (7,5)
19 (and 20 Across) It contained the Doctor's own personal hell (10,4)
20 See 19 Across
21 Production code of *The Wheel in Space* (1,1)
22 A *Doctor Who* script editor (7,4)
24 Production code of *The Tenth Planet* (1,1)
25 (and 2 Down) Director of five *Doctor Who* stories (4,6)
27 (and 12 Down) Aggedor (3,7,2,7)
30 Agents of the Great Intelligence (7)
32 An agent of the Great Intelligence: the ____ (5)
34 You even had to pay this to breathe on Pluto! (3)
35 Ambrose Northover's aunt (6)
36 See 6 Across
37 Two-faced creature! (5)
38 See 1 Across

DOWN

2 See 25 Across
3 See 16 Across
4 *Death of a* ___ (3)
5 A companion of the Doctor (5)
7 The Doctor claimed these brothers were on his darts team (5)
8 Planet visited by the Second Doctor (6)
12 See 27 Across
14 Demon's ___ (3)
15 Amy Pond between *The Impossible Astronaut* and *The Almost People* (5)
16 Signature tune of the Morpheus process (2,7)
17 What Briggs and Scott called Adric (3)
18 Mini episode featuring three River Songs (4,5)
23 Colonist on Frontios (5)
26 (and 33 Down) Played the General (3,5)
27 See 13 Across
28 It revived the Tenth Doctor after a shaky regeneration (3)
29 The arch traitor, the Thal spy (6)
30 UK Prime Minister (5)
31 *The* ___ ___ *Time* (3,2)
33 See 26 Down
36 Soldier at the Snowcap base (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



CRYPTIC MINI CROSSWORD

1 Missy
2 Spearhead
3 Screams
4 Caven
5 Moody
6 SRS
7 Egg
8 River Song
9 Ancelyn
10 Rodan

LAST ISSUE'S PRIZE WORD: DROXIL

WIN! THE DIARY OF RIVER SONG CDs!

The Diary of RIVER SONG SERIES ONE
FULL CAST AUDIO DRAMA
BIG FINISH
DOCTOR WHO
The Diary of RIVER SONG
SERIES ONE
ALEX KINGSTON • PAUL McGANN • SAMUEL WEST • ALEXANDER VLAHOS

The Doctor's wife makes her audio series début this month in Big Finish's *The Diary of River Song*. This box set of four full-cast audio adventures, starring Alex Kingston as River and Paul McGann as the Eighth Doctor, sees the archaeologist going on an epic quest through space and time, to find the secret rulers of the universe.

In the first story, *The Boundless Sea* by Jenny T Colgan, River is drawn out of self-imposed academic exile by an archaeological dig, and crosses paths with British Consul Bertie Potts – a meeting which leads her to a secret buried in a long-lost tomb...

I Went to a Marvellous Party by Justin Richards see River invited to the most exclusive gathering in hyperspace – but there is a murderer on board.

In James Goss' story *Signs,* River is on the trail of mysterious, planet-killing SporeShips – aided by her husband...

Finally, in *The Rulers of the Universe* by Matt Fitton, the Doctor is drawn into events, as River must contend with a secret society.

The Diary of River Song is available from *www.bigfinish.com* this month priced £20 as a CD box set or to download. Just answer this, and you could win one of **FIVE** box sets:

What pet name does River often call the Doctor?

- A Sweetie
- B Yummy
- C Mr Kissy-Snugglechops

WIN! THE CHURCHILL YEARS CDs!

THE CHURCHILL YEARS
STARRING IAN McNEICE, DANNY HORN AND NICHOLAS BRIGGS
BIG FINISH
FROM THE WORLDS OF DOCTOR WHO
THE CHURCHILL YEARS

The Doctor's old friend Winston Churchill (Ian McNeice) returns in four full-cast audio adventures: *The Churchill Years*. The stories also feature Kazran Sardick (Danny Horn) from 2010's Christmas Special *A Christmas Carol* and Lily Arwell (Holly Earl) from 2011's *The Doctor, the Widow and the Wardrobe*.

It's late 1939 in *The Oncoming Storm* by Phil Mulryne. Britain faces the might of Germany. But Winston Churchill finds himself facing a more immediate threat than the Nazis.

In *Hounded* by Alan Barnes, Churchill is plagued by a darkness in his own psyche: 'the Black Dog'.

Living History by Justin Richards gives Churchill the chance to travel in the TARDIS and meet Julius Caesar.

The Chartwell Metamorphosis by Ken Bentley sees a retired Churchill plan to live out his days in peace with his butterflies. But a sinister species is about to emerge from the cocoon...

The Churchill Years is available now from *www.bigfinish.com* priced £20 as a CD box set or to download. We have **FIVE** copies of the CD to give away to readers who can answer this question:

Churchill is fond of giving the advice "KBO!" - but what do the initials stand for?

- A "Keep bashing Ogrons!"
- B "Keep baiting Osgood!"
- C "Keep buggering on!"

WIN! STATE OF DECAY TALKING BOOK!

BBC
DOCTOR WHO
AND THE STATE OF DECAY
TERRANCE DICKS
READ BY GEOFFREY BEEVERS
WITH JOHN LEESON

The latest talking book from BBC Audio is Terrance Dicks' Target Books adaptation of his 1980 Fourth Doctor TV adventure *Doctor Who and the State of Decay*.

The Doctor, Romana and K9 – and a young stowaway called Adric – are trapped in the universe of E-Space.

Seeking help, they land on an unknown planet. There, they find a nightmare world where oppressed peasants toil for the Lords who live in the Tower, and where all learning is forbidden: a society in a state of decay.

What is the terrifying secret of the Three Who Rule? What monstrous creature stirs beneath the Tower, waking from its thousand year sleep? The Doctor discovers that the oldest and deadliest enemy of the Time Lords is about to spring into horrifying action.

State of Decay is read by Geoffrey Beevers, who played the Master in 1981's *The Keeper of Traken*, while John Leeson provides the voice of K9. It costs £20 as a CD box set, and we're giving away **FIVE** copies to readers who can correctly answer this question:

What nocturnal creatures attack the Doctor and Romana in *State of Decay*?

- A Bats
- B Cats
- C Rats

WIN! TO PUT YOU IN THE PICTURE BOOK!

Robert Banks Stewart
To put you in the picture

Robert Banks Stewart's career as a television writer and producer has spanned five decades. His credits include two classic Fourth Doctor stories, 1975's *Terror of the Zygons* and 1976's *The Seeds of Doom*.

Credited with breaking the mould of early UK thriller dramas with ground-breaking series like *Shoestring* and *Bergerac*, he enjoyed exploiting different locations, like the West Country and the Channel Island of Jersey. Writing, adapting and producing – with what was called 'the touch' – Robert Banks Stewart was also responsible for many more hit television series, among them the initial productions of *The Darling Buds of May* and *Lovejoy*.

In his memoir, *To Put You in the Picture*, the author has penned a host of behind-the-scenes anecdotes, most of them previously untold, plus descriptions of his work experiences, told with candour and humour.

To Put You in the Picture is available now from *www.miwkpublishing.com* in hardback, priced £16.99. Thanks to the lovely people at publisher Miwk, we have **FIVE** copies to give away to readers who can answer this question:

Which monsters featured in *The Seeds of Doom*?

- A The Krynoids
- B The Ice Warriors
- C The Vervoids

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 7 January and close at midnight on Wednesday 3 February 2016. Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16yrs of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases…

AUDIO DRAMA

BIG FINISH
RRP £20 (CD), £20 (download)

The Churchill Years

RELEASED 29 JANUARY

IN A NUTSHELL: British Prime Minister and friend of the Doctor, Winston Churchill recounts four previously untold adventures from his extraordinary life…

When Winston Churchill first appeared in *Doctor Who* on screen, in the closing moments of 2010's *The Beast Below*, he and the Doctor were clearly already old friends. *The Churchill Years* depicts four more of their adventures.

"I was absolutely thrilled to come back to him," beams Ian McNeice, who plays the role. "It's fantastic. The scripts are very interesting. It's up a few notches, and it needs a tremendous amount of energy to play, I'm finding, in these!"

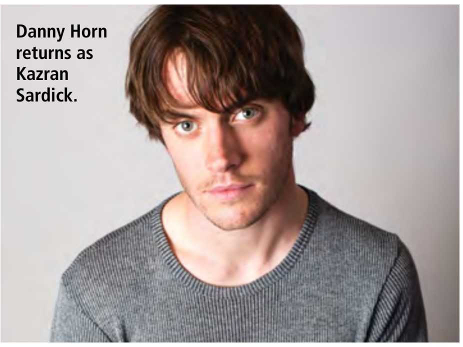
Churchill narrates the stories, and although all the other characters are individually voiced, that narration covers the dialogue of the Ninth, Tenth, and Eleventh Doctors.

"It's a huge challenge," Ian admits. "There's a hint of northern for Eccleston, and a bit more London for David Tennant and Matt Smith."

The series opens with *The Oncoming Storm*, a Ninth Doctor adventure during Churchill's time as First Lord of the Admiralty. "It's the early days of the Second World War, and Britain faces this massive existential threat," writer Phil Mulryne explains. "We look back on him as a victorious war leader, but that's with hindsight – nobody knew how it was going to go at this stage. The Ninth Doctor has emerged from a conflict of his own, the Time War, and he's deeply scarred from that."

Hounded by Alan Barnes pairs the Tenth Doctor with a mid-war Churchill, and deals with the latter's depression. "That's handled very well," Ian observes. "There's a little touch of *The Hound of the Baskervilles*, where his 'black dog' manifests itself."

Living History by Justin Richards sees Churchill travelling in the TARDIS, during the Eleventh Doctor's time with the young Kazran Sardick (during 2010's *A Christmas Carol*). "They arrive in Roman Britain," reveals Ian, "and Winston meets Julius Caesar! He's absolutely delighted that he can meet another commander."


Danny Horn returns as Kazran Sardick.

"I've never returned to a character before, so it was quite a unique thing to do," smiles Danny Horn (Kazran). "In *Christmas Carol*, it was all about love, whereas in this, he's facing Daleks, there's explosions, he stands up to Julius Caesar… it's a completely different Kazran. He and Churchill really spar well together, and make a good team. I think, personally, there's scope for more…"

The final episode, Eleventh Doctor story *The Chartwell Metamorphosis*, visits Churchill much later in life. "He was very famously fascinated by butterflies throughout his life," explains writer Ken Bentley. "He referred to them as 'winged fairies'. It was a real obsession, and to him, they were a potentially fantastical creature. That connected with him facing his own mortality." Churchill's nurse is an older Lily Arwell, from 2011's *The Doctor, the Widow and the Wardrobe*, once again played by Holly Earl.

"Because he's less capable at this stage in his life, I needed someone who could do the running about," says Ken, "so Lily became that person, which was brilliant."

DAN TOSTEVIN

> **"Winston meets Julius Caesar! He's delighted to meet another commander."**
>
> **IAN McNEICE WINSTON CHURCHILL**

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

Wave of Destruction

RELEASED 29 JANUARY

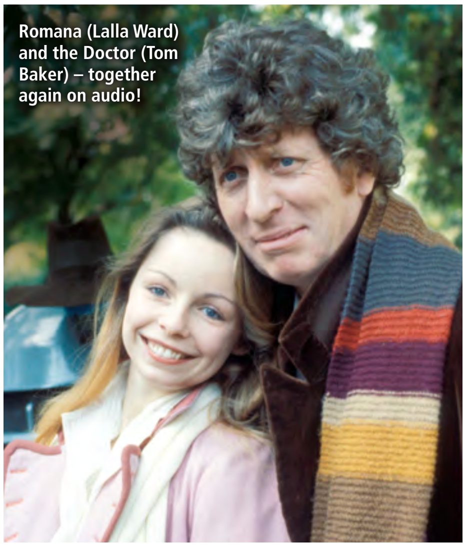
IN A NUTSHELL: It's 1960s London – and an alien invasion is about to begin! Can the Doctor identify and defeat the aliens in time? And how will K9 cope with his new job?

This year, two *Doctor Who* icons are reuniting for a series of eight brand new audio plays.

"*Wave of Destruction* marks the first time since 1980 that Tom Baker and Lalla Ward have recorded brand new stories together as the Fourth Doctor and Romana," explains Big Finish producer David Richardson. "We did some adaptations of classic *Doctor Who* novels with them last year, which were really well-received, but doing these original stories allows us to take those characters – along with K9! – into brand new adventures. It's been really fascinating to play with an entirely new dynamic, five series into our Fourth Doctor audio adventures.

"What's so lovely about it – and it's very rare in *Doctor Who* – is that it's really a meeting of equals," he continues. "The Doctor and Romana are both Time Lords, they're both incredibly intelligent – and they're also accompanied by a super-intelligent computer, in K9! The difference between them is that the Doctor has this wealth of experience, whereas Romana is not that long out of the Academy. But it's such a great dynamic – they both have a loveable quirkiness, and they walk into danger together without any sense of terror; there's a wonderful coolness to how they take on the universe."

"I remember them fondly," smiles Justin Richards, the writer of their first original audio. "They worked very well together as characters. There were some lovely moments between them – there's a sort of teasing respect for each other, which comes across very nicely. With Romana, there's a sort of aloofness, but not in an arrogant way. She's cleverer than everyone else, and she knows it, but she doesn't flaunt it. And Tom's Doctor is just… well, I think Tom's Doctor is pretty much indescribable! So yeah, they were a fun pair to write for."



Romana (Lalla Ward) and the Doctor (Tom Baker) – together again on audio!

Justin's story opens with the pair relaxing in 1964 London, when a strange signal causes K9 to shut down, and draws the trio into a mystery surrounding the pirate station Radio Frantic.

"The research I did was to watch the pirate radio episode of *The Goodies* from way back!" he laughs. "Radio was a lot more prevalent when I was younger than it is today, but I don't remember ever listening to pirate radio.

"The story is all to do with radio, and radio waves. A pirate radio station is good because it's isolated, and you can believe that it has a very small team looking after it – and the fewer people the better, for these things, in terms of not overwhelming the listener with too many voices and characters to get to know and distinguish between. So it served the script well, in that sense.

"I wanted to do something fairly light," Justin sums up, "so it's sort like Season 17 [1979-80] – but with an edge to it, particularly as it progresses. People do get killed, and there is some death and destruction. But there's also, hopefully, a lot of wit and banter, and some nice characterisation." **DAN TOSTEVIN**

AUDIO READING

BIG FINISH

RRP £20 (CD), £20 (download)

Short Trips: Gardens of the Dead

RELEASED 29 JANUARY

IN A NUTSHELL: When they arrive at the Gardens of the Dead, Nyssa, Tegan and Turlough discover what is behind the very last door in the TARDIS...

When she was ten years old, Jenny T Colgan won a competition to visit the set of *Doctor Who*. Three decades later, she's written a story for him and his companions.

"They're totally my era, really," Jenny enthuses. "I started out with Tom [Baker, the Fourth Doctor], but that new Fifth Doctor – he was mine. I loved all those stories, and I thought Nyssa was the most beautiful woman in the world. Funnily enough, I've set this with Turlough, Nyssa, and Tegan because, although Sarah Sutton had left the show by the time I visited the *Frontios* set, she'd popped by to have lunch with them, so in my childhood head they're all together.

"I think there's loads to explore," she adds, of the four main characters. "Tegan is so funny and bossy and cross, and Nyssa is a good foil – gentle and sweet – and Turlough is just a monkey. And the poor old Doctor, trying to save the world whilst also calming their bickering like a faintly bewildered supply teacher. It's a great dynamic."

Gardens of the Dead is built around one of those characters in particular – it's narrated by Mark Strickson, in character as Turlough.

Turlough himself, Mark Strickson, with writer Jenny T Colgan.

"I wanted it to be Turlough telling you a story," Jenny explains, "like you'd come across him – older, obviously, possibly in his club on Trion, reliving his glory days. He was basically having a gap year before they invented it. So he talks to you quite directly from the script. I always thought he was great, and think it's a real shame they haven't had a 'divided loyalty' character since. I try to keep some public schoolboy elements to him, like he's picked up habits from boarding school."

Jenny and Mark were reunited at the recording session. "It was brilliant," she smiles. "The best bit was that Mark – although he has barely changed a bit, obviously – had to go behind a screen for the recording, so suddenly all you could hear was Turlough back in the room! Such a thrill."

The story takes the TARDIS to the Gardens of the Dead, alien graveyards containing psychic dust.

"It's like a memorial garden," reveals Jenny, "but you can actually interact with the people you've lost, in shadowy form. I think a lot of people who've experienced loss talk to the person. In the Gardens of the Dead, you can build a memorial to the person and experience them walking with you arm-in-arm once more. Then, of course, it all goes horribly wrong! I think the way we miss the people we've lost is beautiful. If you're not religious, and I'm not, it's all you have. Plus, any chance I have to dive deep into the TARDIS, I always take it."

But capturing the characters was, as always, Jenny's first priority. "I only ever have one aim when I'm writing *Doctor Who*," she admits, "whoever I'm writing for: that the listener or reader will think 'Yep, that's them all right...'" **DAN TOSTEVIN**

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

JANUARY

THURSDAY 7

TALKING BOOKS

- ***The Witch Hunters*** [First Doctor] by Terrance Dicks. BBC Audio, £25 (CD)
- ***State of Decay*** [Fourth Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

BBC
DOCTOR WHO
AND THE STATE OF DECAY
TERRANCE DICKS
READ BY GEOFFREY BEEVERS
WITH JOHN LEESON

WEDNESDAY 13

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 10** Panini, £9.99

MONDAY 25

DVD/BLU-RAY

- ***The Husbands of River Song*** [Twelfth Doctor] BBC DVD, £12.99 (DVD) / £15.99 (Blu-ray)

WEDNESDAY 27

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 11** Panini, £9.99

FRIDAY 29

AUDIO DRAMAS

- ***The ISOS Network*** [Second Doctor] by Nicholas Briggs. Big Finish, £14.99 (CD), £10.99 (download)

The Diary of
RIVER SONG
FULL CAST AUDIO DRAMA
BIG FINISH
DOCTOR WHO
The Diary of
RIVER SONG
SERIES ONE
ALEX KINGSTON • PAUL McGANN • SAMUEL WEST • ALEXANDER VLAHOS

- ***The Churchill Years*** by various authors. Big Finish, £20 (CD), £20 (download)
- ***The Diary of River Song*** by various authors. Big Finish, £20 (CD), £20 (download)
- ***The Waters of Amsterdam*** [Fifth Doctor] by Jonathan Morris. Big Finish, £14.99 (CD), £12.99 (download)
- ***Wave of Destruction*** [Fourth Doctor] by Justin Richards. Big Finish, £10.99 (CD), £8.99 (download)
- ***Torchwood: Uncanny Valley*** by David Llewellyn. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

- ***Gardens of the Dead*** [Fifth Doctor] by Jenny T Colgan. Big Finish, £2.99 (download)

FEBRUARY

THURSDAY 4

MAGAZINES

- **DWM Issue 496** Panini, £4.99
- **Doctor Who Adventures Issue 11** Panini, £3.99

TALKING BOOK

- ***The Space Museum*** [First Doctor] by Glyn Jones. BBC Audio, £20 (CD)

WEDNESDAY 10

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 12** Panini, £9.99

THURSDAY 4

EBOOK

- ***The Legends of River Song*** by various. BBC Books, £8.34

WEDNESDAY 24

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 13** Panini, £9.99

FRIDAY 26

AUDIO DRAMAS

- ***Infernal Devices*** [War Doctor] by various. Big Finish, £20 (CD), £20 (download)
- ***Aquitaine*** [Fifth Doctor] by Simon Barnard & Paul Morris. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Labyrinth of Buda Castle*** [Fourth Doctor] by Eddie Robson. Big Finish, £10.99 (CD), £8.99 (download)
- ***Torchwood: More Than This*** [Sixth Doctor] by Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The Waters of Amsterdam

RELEASED 28 JANUARY

IN A NUTSHELL: The Doctor travels back to the Dutch Golden Age, where strange forces are swirling in the canals. They are creatures from ancient myth – the watery, goblin-like Nix!

The Fifth Doctor's latest audio drama picks up from 1983's *Arc of Infinity*, which ended in Amsterdam with companion Tegan rejoining the Doctor and Nyssa in the TARDIS.

"The brief was to tell a story set after *Arc of Infinity*, which would be the story set in Amsterdam that *Arc of Infinity* didn't quite manage to be," recalls writer Jonathan Morris, "because *Arc of Infinity* could have been set anywhere, more or less. I've been to Amsterdam a couple of times on holiday, and I looked up the sights and sounds to remind myself, and I thought, 'Actually, the most interesting period in Amsterdam's history is the Dutch Golden Age – I should find a way of making that part of the story'. Amsterdam during its Golden Age is a very metropolitan place. People from all over the world are coming together. It's this huge boom town. It's full of industry, culture, literature… it's a huge explosion of science, and art, and everything. That's a wonderful location for *Doctor Who* to visit – a very significant period in world history that hasn't been done yet."

The Waters of Amsterdam features a famous name from that period. "Rembrandt came into it in terms of finding a major historical figure that the Doctor could bump into," Jonny explains, "someone who was around in the 1600s, and whose work is still celebrated and relevant now. What I thought was particularly interesting, would be to do a different take on the 'celebrity historical'. Usually, when the Doctor meets someone from history, he discovers that they're lovely and cuddly, and they're glad to know that their work will live on the future. I thought 'No, Rembrandt should be a complete curmudgeon – he should be prickly, miserable, a temperamental artist', because that's what he *was*, and it's an interesting different take."

But the story begins with a different character entirely. "What I often do with these things is to think of the first scene – the thing that's going to make the listener go 'Eh?', make them sit up and take notice," says Jonny. "In this one, they're just walking down a street, and a bloke runs up to them, and Tegan goes 'Oh no, it's my ex!' You go, 'She never mentioned an ex, what's she been up to in her year off?!' That gives you a whole extra dimension to it, a whole different story. It becomes about relationships and emotions, as well as all the historical stuff and the science-fiction stuff – it gives you another colour to the palette, as it were.

"Tegan is a really great character," he adds, "because the gap between something being in her mind and her saying it is very, very small. She doesn't mind what people think of her. She has no insecurity. But actually, in this story, that was an interesting thing to play with – is Tegan as confident and as ballsy as she would like to appear…?" **DAN TOSTEVIN**

Janet Fielding, Peter Davison and Sarah Sutton are reunited for *The Waters of Amsterdam*.

> **"Amsterdam during its Golden Age is a very metropolitan place. It's a wonderful location for *Doctor Who* to visit."**
>
> **JONATHAN MORRIS WRITER**

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

The Witch Hunters

RELEASED OUT NOW

IN A NUTSHELL: The TARDIS takes the Doctor, Ian, Barbara and Susan to the seventeenth century, where they become involved in horrors destined to engulf the village of Salem.

The acclaimed 1998 novel that took the original TARDIS crew to the Salem witch trials is coming to audio. "It is a superb book by Steve Lyons," observes BBC Audio range editor Michael Stevens. "It's meticulously researched and carefully told."

"It is a very good and ambitious story," adds sound designer David Darlington, "of the depth that was common to the full-length novel series that ran in the TV show's lengthy absence. It's interesting with a book of this length, as my natural tendency is to try to sound-design everything in full. You can't even do that with shorter releases, for reasons both aesthetic and practical, let alone on a release that's about eight discs long – and if you tried to, the experience would become relentless, or monotonous, or overwhelming. Sometimes, as in *The Witch Hunters*, it's a matter of picking some key moments to put some detail in, and elsewhere use a fairly broad-brush 'wash' and keep it minimal."

"The most famous fictional depiction of the Salem witch trials is, of course, Arthur Miller's play *The Crucible*," suggests Michael. "For *The Witch Hunters*, Steve Lyons deposits the Doctor and friends in the village several months before the events of the play, so they are involved in events not depicted by Miller. As the novel progresses, the play is referenced, and the events of both tellings start to converge. For the TARDIS crew, the big dilemma is whether history could or should be changed."

As the story unfolds, things quickly start to spiral out of control.

"It's the sort of story where we, the listener, start to mutter, 'Don't do that! Don't say that! Don't go there!'," says Michael, "because, thanks to Arthur Miller and the history books, we have an inkling of things to come. You start to wonder not only how the villagers are going to get out alive, but also the time-travellers. It's cleverly done."

What does that atmosphere mean for the sound design? "The first thing that I always think of is: How 'organic' is it?" explains David. "Should the sound design sound natural or electronic? With *The Witch Hunters* being what we used to call a 'pure historical' tale, it shouldn't sound in any way modern or sci-fi. No beeping and blooping; strings and woodwinds, natural 'earth' sounds of wind and water mainly. The odd madly synthesised screech or sting for the bits where things start to spiral 'out of control'… it can go a little bit 'radiophonic' every now and then. After all, the TV show did!"

Narrator David Collings brings the tale to life. "He suits this book extremely well," Michael enthuses. "What thoughtfulness and compassion he puts behind the author's words! This year he has appeared in a stage revival of *The Crucible*, so I knew that if anyone could handle *The Witch Hunters* well, he could…" **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: The Uncanny Valley

RELEASED 29 JANUARY

IN A NUTSHELL: What's made billionaire Neil Redmond emerge from his long seclusion? Captain Jack knows the answer, and is prepared to go to any lengths to prove it.

Having introduced the all-powerful Committee in Big Finish's first *Torchwood* story, *The Conspiracy*, writer David Llewellyn returns with *The Uncanny Valley*.

"One of the things they were keen on was taking the idea of the Committee a little bit further," David recalls, of the brief he received from producer James Goss, "looking at what other activities they might be up to, and how else they might have been infiltrating the world around Torchwood without Torchwood being aware of it. But the core of it was the idea of this very wealthy person..."

That became mysterious entrepreneur Neil Redmond, who has begun to appear in two places at once, and receives a visit from Captain Jack Harkness.

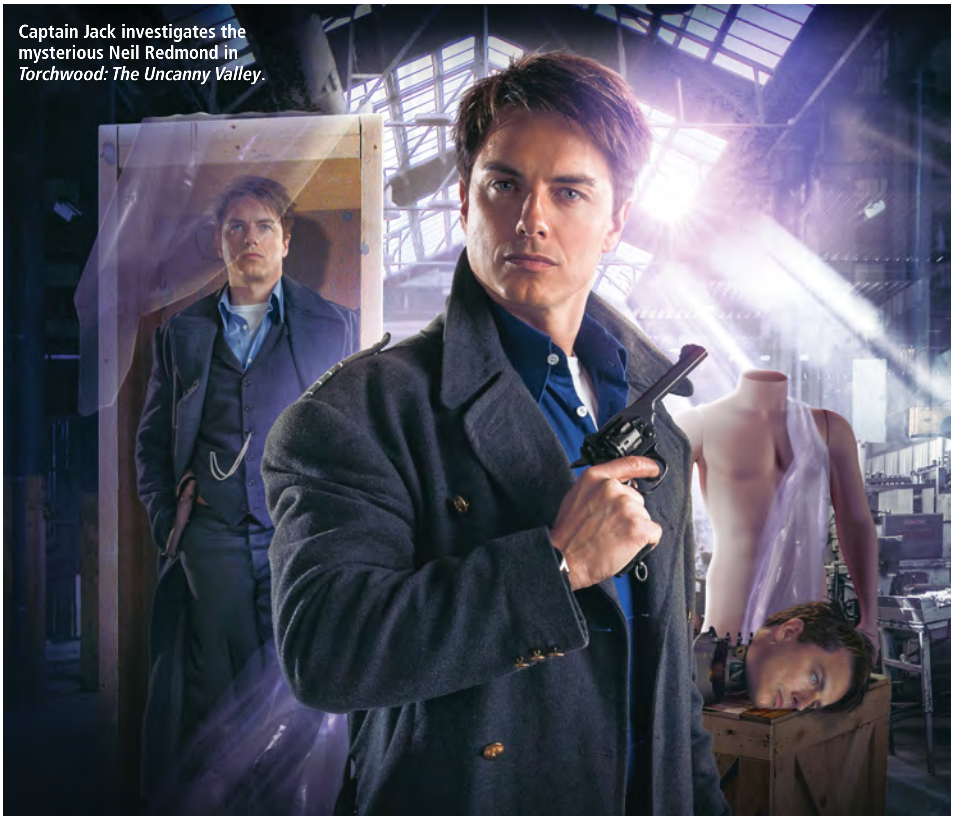
"He is a young, bright spark, billionaire businessman," David reveals, "somebody who was this confident playboy, who was in the south of France hanging out with wealthy people from around the world, who was living this very glamorous lifestyle – but he's been a recluse for several years. He's had this terrible car crash, and he's badly injured, but then he re-emerges, and he's in peak physical condition, looks great, and has all the confidence that he didn't have before."

The story revolves entirely around Neil and Jack. "With this one, we were all quite keen to do something that was a bit claustrophobic, and more intimate," explains David. "Other voices do come into it, but the idea was to strip it right down to two to three characters, just to make it quite claustrophobic, and to almost feel like a one-act play. We're trapped in this building, with Jack and Neil Redmond. Part of the process of working out what the story was going to be was how far we could take that, and how uncomfortable we could make it, and how queasy the whole situation could get before it reaches a climax, as it were.

"It was different to *The Conspiracy*. I think there was an element of world-building with that one. We were trying to create this world beyond Torchwood, where there are people now who are kind of Torchwood fans within the *Torchwood* universe – bloggers and conspiracy theorists who are paying attention. This was about actually bringing it back into focus more, to do a character piece."

Further inspiration came from unusual sources. "All I kept thinking of were really odd, non-sci-fi influences!" laughs David. "Things like *Last Tango in Paris*, weirdly, which is just about an awkward sexual relationship, where the communication levels are weird. These claustrophobic melodramas from the 1970s – that was what I had in the back of my head! Things like *Rosemary's Baby*, where you don't stray outside of houses, so everything does feel very claustrophobic.

"It is about things like jealousy, and loyalty, and identity," he concludes. "Jack's role in it – because obviously he's there with a mission – is to work with that. How can he use the very human emotions that will be going on? How can he use those to his benefit...?" **DAN TOSTEVIN**


Captain Jack investigates the mysterious Neil Redmond in *Torchwood: The Uncanny Valley*.

BACK ON TV!

Your guide to *Doctor Who* repeats airing in the UK over the next month...

City of Death.

On HORROR

JANUARY

The Androids of Tara (Parts Three & Four)	Thursday 7
City of Death (Parts One & Two)	Friday 8
City of Death (Parts Three & Four)	Monday 11
The Keeper of Traken (Parts One & Two)	Tuesday 12
The Keeper of Traken (Parts Three & Four)	Wednesday 13
Logopolis (Parts One & Two)	Thursday 14
Logopolis (Parts Three & Four)	Friday 15
Kinda (Parts One & Two)	Monday 18
Kinda (Parts Three & Four)	Tuesday 19
Snakedance (Parts One & Two)	Wednesday 20
Snakedance (Parts Three & Four)	Thursday 21
Frontios (Parts One & Two)	Friday 22
Frontios (Parts Three & Four)	Monday 25
Resurrection of the Daleks (Parts One & Two)	Tuesday 26
Resurrection of the Daleks (Parts Three & Four)	Wednesday 27
The Caves of Androzani (Parts One & Two)	Thursday 28
The Caves of Androzani (Parts Three & Four)	Friday 29

FEBRUARY

Attack of the Cybermen (Part One)	Monday 1
Attack of the Cybermen (Part Two)	Tuesday 2
The Mark of the Rani (Part One)	Wednesday 3

On WATCH

JANUARY

Deep Breath	Saturday 9
Into the Dalek	Saturday 9
Deep Breath	Sunday 10
Into the Dalek	Sunday 10
The Next Doctor	Saturday 16
Robot of Sherwood	Saturday 16
Listen	Saturday 16
Tooth and Claw	Sunday 17
Robot of Sherwood	Sunday 17
Listen	Sunday 17
The Impossible Planet	Monday 18
The Satan Pit	Tuesday 19
Tooth and Claw	Friday 22
Time Heist	Saturday 23
The Caretaker	Saturday 23
Time Heist	Sunday 24
The Caretaker	Sunday 24
Tooth and Claw	Monday 25
The Impossible Planet	Tuesday 26
Planet of the Dead	Wednesday 27
The Satan Pit	Thursday 28
The Waters of Mars	Friday 29
Kill the Moon	Saturday 30
Mummy on the Orient Express	Saturday 30
Kill the Moon	Sunday 31
Mummy on the Orient Express	Sunday 31

FEBRUARY

The Waters of Mars	Tuesday 2

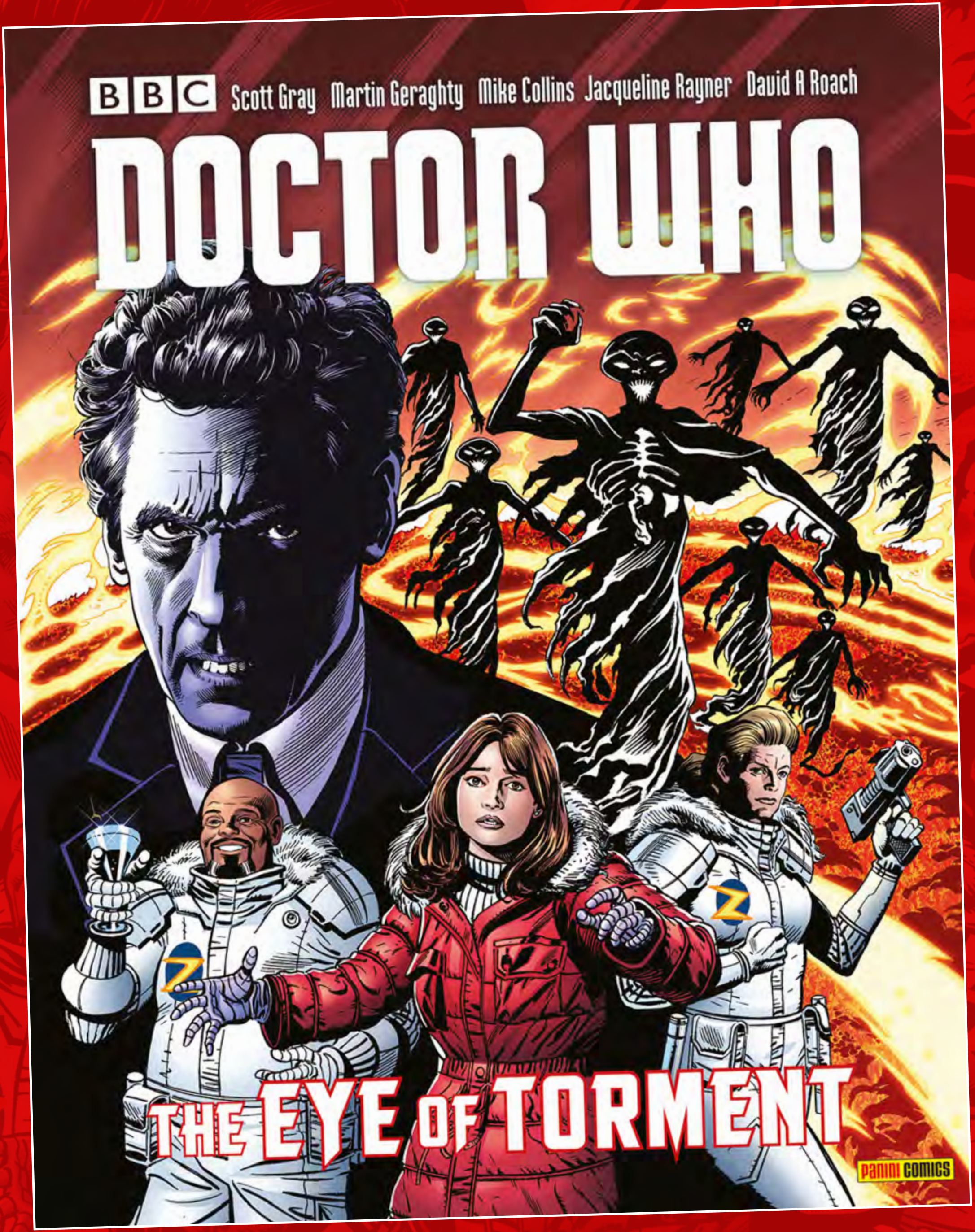
All information correct at the time of going to press.

BBC

panini magazines

OUT NOW!

THE EYE OF TORMENT


BBC
Scott Gray Martin Geraghty Mike Collins Jacqueline Rayner David A Roach
DOCTOR WHO
THE EYE OF TORMENT
panini comics

A TWELFTH DOCTOR COMIC COLLECTION

BY SCOTT GRAY, MARTIN GERAGHTY, MIKE COLLINS, JACQUELINE RAYNER AND DAVID ROACH!

ALSO CURRENTLY AVAILABLE

DOCTOR WHO
THE CRIMSON HAND
DOCTOR WHO
THE CHILD OF TIME
DOCTOR WHO
NEMESIS OF THE DALEKS
DOCTOR WHO
THE CHAINS OF OLYMPUS
DOCTOR WHO
HUNTERS OF THE BURNING STONE
DOCTOR WHO
THE CRUEL SEA
DOCTOR WHO
THE BLOOD OF AZRAEL
DOCTOR WHO
THE GOOD SOLDIER

The DWM Season Survey 2015

THE TV SERIES

It's time for you to give us your views about the latest series of *Doctor Who* in our annual *Season Survey*! Every story from *The Magician's Apprentice/The Witch's Familiar* through to *The Husbands of River Song* is covered in this year's poll. Controversially (perhaps), we've decided not to combine *The Girl Who Died* and *The Woman Who Lived*, or *Face the Raven*, *Heaven Sent* and *Hell Bent* – as despite their linked nature, the individual styles of each episode meant that we couldn't really consider them as true multi-parters, and we didn't want to short-change readers by forcing you to give a combined score. There's also the merchandise section, so please also give us your views on your favourite books and audio releases of 2015, as well as on **DWM** itself.

Please fill in each category as instructed, and add additional comments on a separate piece of paper, if there's no room on the form itself. You don't need to fill in every category – just concentrate on those you have an opinion on. Photocopies are acceptable, as are scans attached to an email – send those to *dwm@panini.co.uk* with '**DWM** Season Survey 2015' as the subject line. Otherwise send your form to the address listed overleaf. The closing date for forms to arrive is 30 April 2016.

FAVOURITE STORY

Please give a mark out of 10 to each of the following stories, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' Please DON'T simply rank the stories in order of preference, and DON'T fill the boxes with ticks or crosses. Remember, you can give the same score to as many stories as you wish.

☐ **The Magician's Apprentice/The Witch's Familiar**
☐ **Under the Lake/Before the Flood**
☐ **The Girl Who Died**
☐ **The Woman Who Lived**
☐ **The Zygon Invasion/The Zygon Inversion**
☐ **Sleep No More**
☐ **Face the Raven**
☐ **Heaven Sent**
☐ **Hell Bent**
☐ **The Husbands of River Song**

BEST WRITER

Nominate your favourite writer from this year's episodes. Choose from the following: **Steven Moffat** (*The Magician's Apprentice/The Witch's Familiar*, *The Girl Who Died*, *The Zygon Inversion*, *Heaven Sent*, *Hell Bent* and *The Husbands of River Song*); **Toby Whithouse** (*Under the Lake/Before the Flood*); **Jamie Mathieson** (*The Girl Who Died*); **Catherine Tregenna** (*The Woman Who Lived*); **Peter Harness** (*The Zygon Invasion/The Zygon Inversion*); **Mark Gatiss** (*Sleep No More*); **Sarah Dollard** (*Face the Raven*).

►

BEST DIRECTOR

Nominate your favourite director from this year's episodes. Choose from the following: **Hettie Macdonald** (*The Magician's Apprentice/The Witch's Familiar*); **Daniel O'Hara** (*Under the Lake/Before the Flood*); **Ed Bazalgette** (*The Girl Who Died* and *The Woman Who Lived*); **Daniel Nettheim** (*The Zygon Invasion/The Zygon Inversion*); **Justin Molotnikov** (*Sleep No More* and *Face the Raven*); **Rachel Talalay** (*Heaven Sent* and *Hell Bent*); **Douglas Mackinnon** (*The Husbands of River Song*).

►

BEST MALE GUEST STAR

Nominate your favourite three guest performances by a male actor. Nominations include: **Julian Bleach** (Davros), **Jami Reid-Quarrell** (Colony Sarff), **Nicholas Briggs** (The Daleks/Zygons), **Paul Kaye** (Prentis), **Arsher Ali** (Bennett), **Zaqi Ismail** (Bennett), **David Schofield** (Odin), **Ian Conningham** (Chuckles), **Tom Stourton** (Lofty), **Rufus Hound** (Sam Swift), **Ariyon Bakare** (Leandro), **Nicholas Asbury** (Etoine), **Reece Shearsmith** (Rassmussen), **Paul Courtney Hyu** (Deep-Ando), **Neet Mohan** (Chopra), **Joivan Wade** (Rigsy), **Ken Bones** (The General), **Donald Sumpter** (The President), **Greg Davies** (Hydroflax), **Matt Lucas** (Nardole), **Phillip Rhys** (Ramone).

1
2
3

BEST FEMALE GUEST STAR

Please nominate your favourite three guest performances by a female actor. Nominations include: **Michelle Gomez** (Missy), **Clare Higgins** (Ohila), **Jemma Redgrave** (Kate Lethbridge-Stewart), **Jaye Griffiths** (Jac), **Sophie Stone** (Cass), **Morven Christie** (O'Donnell), **Maisie Williams** (Ashildr), **Ingrid Oliver** (Osgood), **Rebecca Front** (Walsh), **Bethany Black** (474), **Elaine Tan** (Nagata), **Leititia Wright** (Anahson), **T'Nia Miller** (Female General), **Alex Kingston** (River Song).

1
2
3

FAVOURITE VILLAIN

Nominate your three favourite villains from the 2015 episodes, in order of preference. Choose from: **Davros**, **Missy**, **The Fisher King**, **Odin**, **Leandro**, **Ashildr/Me**, **Bonnie**, **Rassmussen**, **Rassilon**, **Hydroflax**.

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FAVOURITE MONSTER

Nominate your three favourite monsters from the 2015 episodes, in order of preference. Choose from: **The Daleks**, **Colony Sarff**, **Ghosts**, **The Mire**, **The Zygons**, **The Sandmen**, **The Quantum Shade**, **The Veil**, **The Cloister Wraiths**.

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FAVOURITE EFFECTS

What were your three favourite special effects sequences (which could be physical effects, prosthetics or CGI *etc*) from any of this year's episodes?

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FAVOURITE MUSICAL SCORE

Murray Gold was the series' music composer for every episode, but which one featured your favourite incidental music? List your three favourite scores in order of preference.

1
2
3

FAVOURITE SET DESIGN

Which of this year's set designs most impressed you? Davros' sick room? The Drum? The TARDIS? List your three favourites!

1
2
3

Now turn over this form, so you can answer our questions on the book and audio releases from 2015, as well as giving us your views on **Doctor Who Magazine** itself... ►

The DWM Season Survey 2015

MERCHANDISE & DWM

BOOKS

Fiction

From this list of *Doctor Who* fiction published in 2015, please give a mark out of 10 (1 meaning 'Terrible!', 10 meaning 'Brilliant!'), but please leave blank any you haven't read.

BBC Books

- ☐ **Time Trips**
- ☐ **City of Death**
- ☐ **Scientific Secrets of Doctor Who**
- ☐ **The Drosten's Curse**
- ☐ **Royal Blood**
- ☐ **Big Bang Generation**
- ☐ **Deep Time**
- ☐ **The Time Lord Letters**
- ☐ **Time Lord Fairy Tales**
- ☐ **Heroes and Monsters**
- ☐ **Doctor Who Annual 2016**
- ☐ **The Legends of Ashildr**

Panini Comic Collections

- ☐ **The Good Soldier**
- ☐ **The Eye of Torment**

Non-Fiction

Tell us your favourite three non-fiction *Doctor Who* books of 2015.

1 ______________________

2 ______________________

3 ______________________

AUDIOS

Audio Dramas (Big Finish)

What were your favourite *Doctor Who* audio dramas from Big Finish during 2015? Give each release a mark out of 10, but please leave blank any you haven't listened to.

- ☐ **Flywheel Revolution**
- ☐ **The Romance of Crime**
- ☐ **The English Way of Death**
- ☐ **Mistfall**
- ☐ **The Exxilons**
- ☐ **Gallifrey: Intervention Earth**
- ☐ **Little Doctors**
- ☐ **The Darkness of Glass**
- ☐ **Equilibrium**
- ☐ **Dark Eyes 4**
- ☐ **Time Tunnel**
- ☐ **The Entropy Plague**
- ☐ **Requiem for the Pocket Men**
- ☐ **The Ghost Trap**
- ☐ **The Well-Mannered War**
- ☐ **Damaged Goods**
- ☐ **The Defectors**
- ☐ **Death Match**
- ☐ **Last of the Cybermen**
- ☐ **The Worlds of Big Finish**
- ☐ **Jago & Litefoot: Series Nine**
- ☐ **The King of the Dead**
- ☐ **Suburban Hell**
- ☐ **The Secret History**
- ☐ **The First Doctor: Volume 1**
- ☐ **The Cloisters of Terror**
- ☐ **The Shadows of Serenity**
- ☐ **The New Adventures of Bernice Summerfield: Volume 2**
- ☐ **We Are the Daleks**
- ☐ **The Fate of Krelos**
- ☐ **Counter-Measures: Series Four**
- ☐ **Dark Convoy**
- ☐ **Return to Telos**
- ☐ **The Warehouse**
- ☐ **The Sixth Doctor - The Last Adventure**
- ☐ **Foreshadowing**
- ☐ **The Third Doctor Adventures: Volume 1**
- ☐ **Torchwood: The Conspiracy**
- ☐ **Criss-Cross**
- ☐ **The Yes Men**
- ☐ **Terror of the Sontarans**
- ☐ **Etheria**
- ☐ **Doom Coalition 1**
- ☐ **Planet of the Rani**
- ☐ **The Forsaken**
- ☐ **Torchwood: Fall to Earth**
- ☐ **Jago & Litefoot: Series Ten**
- ☐ **The Way of the Empty Hand**
- ☐ **Torchwood: Forgotten Lives**
- ☐ **UNIT: Extinction**
- ☐ **Jago & Litefoot & Strax: The Haunting**
- ☐ **Shield of the Jötunn**
- ☐ **The Black Hole**
- ☐ **Theatre of War**
- ☐ **All-Consuming Fire**
- ☐ **The Other Woman**
- ☐ **Only The Monstrous: Volume 1**
- ☐ **Torchwood: One Rule**
- ☐ **Black Dog**
- ☐ **You Are the Doctor and Other Stories**
- ☐ **Iris Wildthyme: Wildthyme Reloaded**

Audio Releases (BBC Audio)

From this list of BBC Audio *Doctor Who* titles released in 2014, give each a mark out of 10.

- ☐ **The Massacre**
- ☐ **The Ark in Space**
- ☐ **The Deadly Assassin**
- ☐ **City of Death**
- ☐ **Full Circle**
- ☐ **Frontios**
- ☐ **The Two Doctors**
- ☐ **Remembrance of the Daleks**
- ☐ **The Curse of Fenric**
- ☐ **K9 and Company**
- ☐ **The Drosten's Curse**
- ☐ **Royal Blood**
- ☐ **Big Bang Generation**
- ☐ **Deep Time**
- ☐ **The Crawling Terror**
- ☐ **Tales of Trenzalore**
- ☐ **Corpse Marker**
- ☐ **The Roundheads**
- ☐ **Last of the Gaderene**
- ☐ **Human Nature**
- ☐ **The Nest Cottage Chronicles**
- ☐ **The Gods of Winter**
- ☐ **The House of Winter**
- ☐ **The Sins of Winter**

DVDs

What were your favourite *Doctor Who* DVDs released in 2015? Give each release a mark out of 10, but please leave blank any you haven't watched.

- ☐ **Last Christmas**
- ☐ **The Underwater Menace**
- ☐ **Series Nine Part 1**
- ☐ **The 10 Christmas Specials**
- ☐ **Wartime**
- ☐ **I Was a Doctor Who Monster**
- ☐ **Longleat Lost Footage**
- ☐ **Myth Makers: Anthony Ainley**
- ☐ **Myth Makers: Dominic Glynn**
- ☐ **Myth Makers: Virgin Publishing**
- ☐ **Myth Makers: David Fisher**
- ☐ **Downtime**

DWM

Best Issue

Choose your favourite three issues of **DWM** from 2015, from issues 482-494 and Special Editions 40-42 (*The Art of Doctor Who*, *The Music of Doctor Who* and *The 2016 Yearbook*).

1 __________ 2 __________ 3 __________

Best Cover

Choose your favourite three **DWM** covers of the year, from issues 482-494 and Special Editions 40-42.

1 __________ 2 __________ 3 __________

Best Comic Strip

Give a mark out of 10 to each of 2015's **DWM** comic strips, listed below:

- ☐ **The Instruments of War** (481-483)
- ☐ **Space Invaders!** (484)
- ☐ **Blood and Ice** (485-488)
- ☐ **Spirits of the Jungle** (489-491)
- ☐ **The Highgate Horror** (492-493)
- ☐ **The Dragon Lord** (494-495)

Best Interview

Nominate your five favourite interviews from **DWM** during 2015: Jenna Coleman (482), Rachel Talalay (482), Peter Purves, (482), David Fisher (482), Paul Wilmshurst (483), Peter Purves (483), Steven Moffat (484), Bonnie Langford (484), Keith Boak (485), Camille Coduri (485), Yasmin Bannerman (485), Alan David (485), Alan Ruscoe (485), Barnaby Edwards (485), Bruno Langley (485), Shaun Dingwall (485), Florence Hoath (485), Annette Badland (485), Jo Joyner (485), Russell T Davies (486), Richard Marson (486), Carole Ann Ford (486-487), John Nathan-Turner (487), Ingrid Oliver (488), Danny Hargreaves (488), David Warner (488), Colin Baker (489), Ellis George (489), Kate Walshe (491-492), Ray Holman (491), Toby Whithouse (492), Mark Gatiss and Reece Shearsmith (493), Jamie Mathieson (493), Catherine Tregenna (493), Peter Capaldi (494), Greg Davies (494), Rachel Talalay (494), Donald Sumpter (494), Peter Harness (494), Sarah Dollard (494).

1 ______________________

2 ______________________

3 ______________________

4 ______________________

5 ______________________

Best Special Feature

From this list of **DWM** features in 2015, list your five favourites: *An Actor's Actor* (Bernard Kay, 483), *The Historic Journey of Marco Polo* (483-485), *Loving the Alien* (The Doctor's non-human status, 484), *Dark Matters* (*Dark Eyes 2*, 484), *Ten Years at the Top* (485), *The Perfect Performance* (Fiona Cumming, 485), *The Second Coming* (*Damaged Goods*, 486), *Doctor Who on Home Video* (486-488), *Historic Designer* (Barry Newberry, 486), *All-New Adventures* (*DWA*, 486), *Earth: Past, Present & Future* (487), *Cos We Want To* (Cosplay, 488), *Red Hulke!* (Malcolm Hulke, 489), *The Secret Diary of the Master* (490), *Lost in Translation* (490), *Re-Writing History* (Partwork, 490), *100 Impossible Facts About Clara* (491), *A New Dimension* (Lego Dimensions, 491), *A Flavour of the Past* (Third Doctor audios, 491), *Back to Skaro* (*The Witch's Familiar*, 492), *Doctor Doom!* (*Doom Coalition*, 492), *The DWM Review of 2015* (494).

1 ______________________

2 ______________________

3 ______________________

4 ______________________

5 ______________________

Best Regular Feature

Please give **DWM**'s regular features a mark out of 10 – with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

- ☐ **Steven Moffat**
- ☐ **Gallifrey Guardian**
- ☐ **Public Image**
- ☐ **Beyond the TARDIS**
- ☐ **Episode Previews**
- ☐ **Galaxy Forum**
- ☐ **The Comic Strip**
- ☐ **The Fact of Fiction**
- ☐ **The DWM Review**
- ☐ **The Time Team**
- ☐ **Relative Dimensions**
- ☐ **Crossword**
- ☐ **Competitions**
- ☐ **Coming Soon**
- ☐ **Watcha!**

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The Watcher's Friendishly Festive...

Christmas Quiz

ANSWERS!

How did you cope with last issue's quiz? We reveal all!

CONNECTIONS

1 They belong to the select club of characters who have climbed inside a Dalek casing (*The Witch's Familiar; The Escape* and *The Ambush*; *The Dimensions of Time*; *Planet of the Daleks*).

2 They both concern much-loved Oliver Postgate TV shows (in *The Girl Who Died*, the Doctor dubs one of the villagers 'Noggin the Nog'; the Master watches *Clangers* in *The Sea Devils*).

3 They have all appeared in *Doctor Who* before and after officially changing their professional acting names. Jenna Coleman started off as Jenna-Louise Coleman; Simon Paisley Day (Rump in *Face the Raven*) was previously Simon Day (Steward in *The End of the World*); Mitzi McKenzie (Nancy in *The Green Death*) was previously Mitzi Webster (Jane Leeson in *Colony in Space*); John Wills (a Cyberman in *The Moonbase*) was previously John Maxim (Frankenstein's Monster in *The Chase*); and veteran Dalek Operator Murphy Grumbar started off as Peter Murphy in the first couple of Dalek serials.

4 Okay, this one is seriously obscure – so, as Richard Osman would say on *Pointless*, very well done if you got it at home. The answer is that the actors who played them have all stood as parliamentary candidates in UK elections – and for an interesting variety of parties. Richard Franklin (Mike Yates) has worn a number of rosettes over the years, including those of the Liberal Democrats (1992), the Referendum Party (1997), UKIP (2001), and his own Silent Majority Party (2005); David Webb (Eric Leeson in *Colony in Space*) was a staunch libertarian who stood as an independent freedom of expression candidate against Margaret Thatcher in her Finchley constituency in 1983; Ralph Arliss (Tuar in *Planet of the Spiders*) stood for the Green Party in 2005; Brian McDermott (Sheard in *Time-Flight*) was another of 2001's Ukippers; and the recently deceased Terence Denville (a Cyberman extra in *The Invasion*) stood on several occasions in the 1970s and 80s for the fascist National Front Party, which wasn't very nice of him.

5 All characters called Cass (*The Caves of Androzani*; *The Night of the Doctor*; *The Robots of Death*; *Under the Lake/Before the Flood*).

FAMOUS LAST WORDS

6 Kanzo (*The Magician's Apprentice*).

7 Etoine (*The Zygon Inversion*).

8 O'Donnell (*Before the Flood*).

9 Leandro (*The Woman Who Lived*).

10 Colony Sarff (*The Witch's Familiar*).

POP GOES WHO

11 Elton John's *The Bitch is Back* (in *The Witch's Familiar*).

12 Parliament's *Dr Funkenstein* (adopted by the Doctor in *The Zygon Invasion*).

13 *The Woman Who Lived* opens with the title (and first line) of Adam and the Ants' 1981 chart-topper *Stand and Deliver*.

14 *The Girl Who Died* opens with the title of the Thompson Twins' 1984 top 3 hit *Doctor! Doctor!*.

15 David Bowie's *Scary Monsters*. (In *The Zygon Invasion*, the Doctor says "Protect it from the scary monsters – and also from the Zygons.")

ASHILDR'S ANAGRAMS

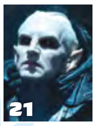
16 *Doctor Who and the Silurians*.

17 *Resurrection of the Daleks*.

18 *The Dalek Invasion of Earth*.

19 *Planet of the Spiders*.

20 *Silence in the Library/Forest of the Dead*.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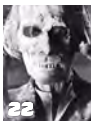
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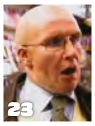
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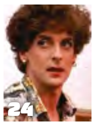
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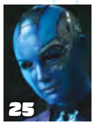
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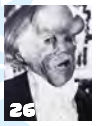
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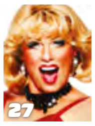
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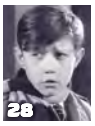
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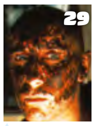
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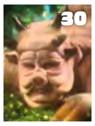
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DÉJÀ VU

21 Christopher Eccleston in *Thor: The Dark World* (2013).

22 Peter Cushing in *Tales from the Crypt* (1972).

23 Catherine Tate in *The Catherine Tate Show* (2004-07).

24 Peter Capaldi in *Prime Suspect 3* (1993).

25 Karen Gillan in *Guardians of the Galaxy* (2014).

26 John Hurt in *The Elephant Man* (1980).

27 John Barrowman in *La Cage aux Folles* (2009).

28 Frazer Hines in *X: The Unknown* (1956).

29 Paul McGann in *Alien 3* (1992).

30 Peter Davison in *The Hitch-Hiker's Guide to the Galaxy* (1981).

DÉJÀ ENTENDU

31 The HADS (in *The Krotons* it's the Hostile Action Displacement System, while in *The Witch's Familiar* it's the Hostile Action Dispersal System – an amusing change, given that 'dispersal' was the specific threat originally posed by the Krotons).

32 Leandro's invasion plan in *The Woman Who Lived* (pitch up on an unsuspecting planet and fool some gullible sap into believing you're the last of your kind, and then exploit them to acquire the technological means of opening a dimensional portal to let the invasion fleet through) is a step-by-step retread of what happens in *The Horns of Nimon*. Didn't work that time either.

33 The Doctor's 2000 Year Diary (introduced in *The Girl Who Died*), covers four times as much ground as his old 500 Year Diary (introduced in *The Power of the Daleks*).

34 "I brought you to the wrong time, my girl," observes the Doctor to Leela in *The Talons of Weng-Chiang*. "You'd have loved Agincourt." As we learn in *The Woman Who Lived*, Ashildr was there.

35 In *Mawdryn Undead*, the Brigadier reveals that Harry Sullivan was "last heard of doing something very hush-hush at Porton Down." In *The Zygon Invasion*, we finally find out what it was.

36 Kate Lethbridge-Stewart's. Her dad's famous command of "five rounds rapid" didn't cut much ice against Bok in *The Dæmons*, but it made short work of a Zygon in *The Zygon Inversion*.

37 They were all accused of witchcraft (in, variously, *The Woman Who Lived*, *The King's Demons*, *The Visitation* and *The Dæmons*).

38 Directly addressing the camera (in, variously, *Under the Lake/Before the Flood*, *Sleep No More*, *The Face of Evil*, *The Invasion of Time* and *The Feast of Steven*.)

39 "You've got all that to look forward to, haven't you?" (The Doctor's attempt to deflect discussion of a future human catastrophe in both *Frontios* and *Sleep No More*.)

40 "Time will tell. It always does." (In the respective closing scenes of *The Girl Who Died* and *Remembrance of the Daleks*.) ►

WHAT TOOK YOU SO LONG, OLD MAN?

BUMP, TICKLE & TOPSY-TURVY

41 Mr Fanshawe (*The Woman Who Lived*).
42 Mr Fibuli (*The Pirate Planet*).
43 Mr Smith (*The Sarah Jane Adventures* and *The Stolen Earth*).
44 Mr Magister (*The Dæmons*).
45 Mr Popplewick (*The Trial of a Time Lord*).
46 Mr Diagoras (*Daleks in Manhattan*).
47 Mr Sin (*The Talons of Weng-Chiang*).
48 Mr Sweet (*The Crimson Horror*).
49 Mr Oak and Mr Quill (*Fury from the Deep*).
50 Mr Ringway (*Earthshock*).

NUMBER-CRUNCHING

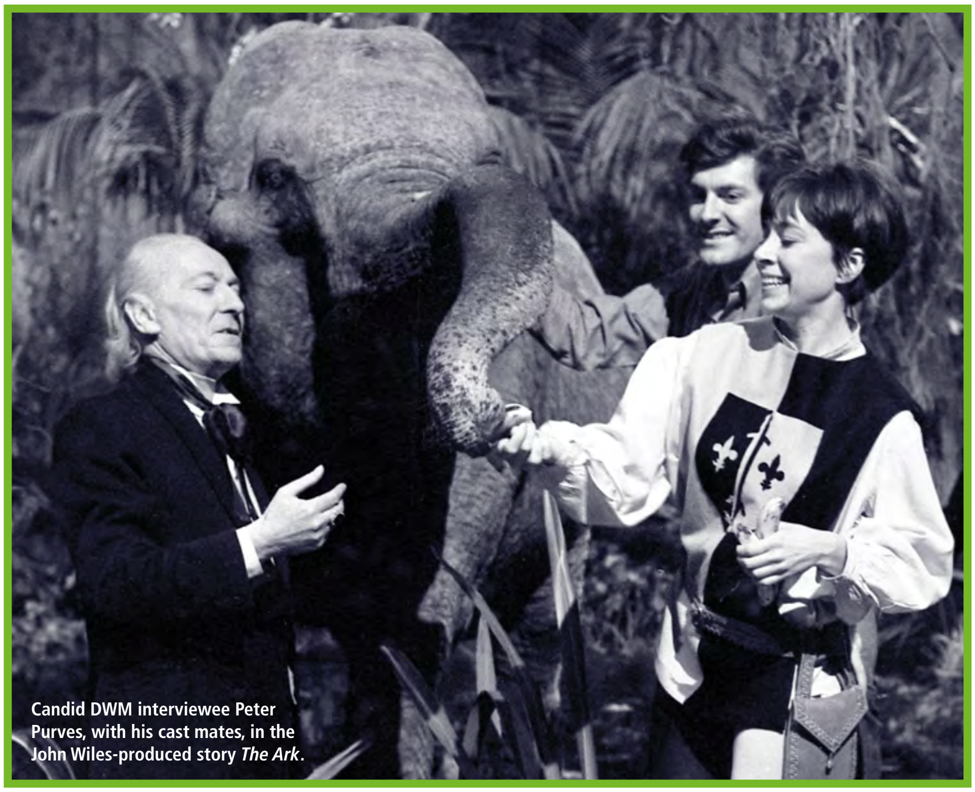
51 **(5 × 8) – 2 = 38.** In other words, Beethoven's 5th Symphony (*Under the Lake*/*Before the Flood*) × 8 snipers (*The Magician's Apprentice*) = 40, minus Ye Swan With Two Necks (*The Woman Who Lived*) = the 38th century, the setting of *Sleep No More*.

52 **439 + 35 = 474.** In other words, 439 active nuclear power stations (mentioned in *The Magician's Apprentice*) + life expectancy of 35 (mentioned in *The Woman Who Lived*) = 474, the trusty Grunt in *Sleep No More*.

53 **20 × 4.95 + 28 = 127.** In other words, the £20 bounty on the Doctor's head (*The Woman Who Lived*) × $4.95 for a dine-in lunch special (seen on a poster in *The Zygon Invasion*) + Chopra's age of 28 (seen on his biometric readout in *Sleep No More*) = 127 missed calls on Clara's phone in *The Zygon Invasion*.

54 **40 – 30 = 10** and **79 – 67 = 12.** In other words, Deep-Ando's age of 40 minus Nagata's age of 30 (both seen on their biometric readouts in *Sleep No More*) = 10, and Exit 79 minus Z67 (both in *The Zygon Invasion*) = 12. Put them together with a colon and you get 10:12, which is the time displayed on the TV screen when BBC News is breaking the story that the aeroplanes have stopped (*The Magician's Apprentice*).

55 **(((1 + 26) × 100) ÷ 2) – 2 = 1348.** In other words, 1 Dalek eye + 26 minutes (the bedside clock in Clara's dream reads 6:26 in *The Zygon Inversion*) × £100 bounty on the Knightmare's head (seen on posters in *The Woman Who Lived*) ÷ 2 days by longboat to the Viking village (*The Girl Who Died*) minus 2 miles away (*The Magician's Apprentice*) = 1348, the year that Ashildr endured the Black Death (*The Woman Who Lived*). Phew.


Candid DWM interviewee Peter Purves, with his cast mates, in the John Wiles-produced story *The Ark*.

THAT'S WHEN I REMEMBER. ALWAYS THEN.

QUOTES OF THE YEAR

56 Peter Capaldi makes light of the Doctor-heavy episode *Heaven Sent*. (**DWM** 493)

57 In a previously unpublished interview dating from 1989, the late producer John Nathan-Turner tells it like it is. (**DWM** 487)

58 *Marco Polo* director Waris Hussein fondly recalls Hungarian actor Gábor Baraker, who played the magnificently named Wang-Lo. (**DWM** 484)

59 Reading between the lines, it's just possible that Peter Purves didn't have a particularly high opinion of producer John Wiles. (**DWM** 483)

60 Dalek Operator Barnaby Edwards recalls the highs and lows of shooting his first episode back in 2004. (**DWM** 485)

61 Scriptwriter Jamie Mathieson on the perils of spending too long on Twitter. (**DWM** 493)

62 Acting legend and *Cold War* veteran David Warner admits that it meant nothing to him, it meant nothing to him, ohhhhhh Vienna. (**DWM** 488)

63 You can take Annette Badland out of the Slitheen, but you can't take the Slitheen out of Annette Badland. (**DWM** 485)

64 Video veteran Paul Vanezis manages our expectations regarding the CG 'obelisk' effect he created for 1995's *The Five Doctors: The Special Edition*. (**DWM** 487)

65 Carole Ann Ford recalls that her role as a prostitute in a 1965 episode of *Public Eye* proved a little too much for some of the loyal *Doctor Who* fans who tuned in. (**DWM** 487)

66 Watch out! Peter "No, go on, say what you really mean" Purves is shooting from the hip once more. In his sights this time is 1966's defenceless four-parter *The Ark*. (**DWM** 483)

67 Bonnie Langford has fond memories of working with Brian Blessed on the West End musical *Cats*. (**DWM** 484)

68 Prosthetic effects whizz Kate Walshe reveals the lengths to which actor Julian Bleach was prepared to go in the service of his brilliant portrayal of Davros. (**DWM** 492)

69 Last year's semi-regular Ellis George (Courtney Woods) gets her priorities straight. (**DWM** 489)

70 Just to be clear: as far as I'm concerned, everyone's a winner in this quiz. Okay, Colin? (**DWM** 489)

71 Writer Catherine Tregenna sums up *The Woman Who Lived* with admirable clarity and concision. (**DWM** 492)

72 Fourth Doctor scriptwriter David Fisher nails it. (**DWM** 482)

73 Uh-oh. It's the famously reticent Peter Purves again. This time he's beating about the bush regarding his opinion of the car-crash television classic that was 2013's *Doctor Who Live: The Afterparty*. (**DWM** 483)

74 Steven Moffat feels the love. (**DWM** 484)

75 Mark Gatiss feels the merchandise. (**DWM** 493) **DWM**

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WOTCHA!

The page that is like a water bag with a hole in the bottom, and the hole is getting bigger.

BY THE WATCHER

TOP TEN CONDIMENTS

ERATO KETCHUP

Jenna Coleman's Mustard

▲ SOLICITOR GRAVY ▲
▲ ERATO KETCHUP ▲
▼ PERI-PERI ▼
▼ KELLMAN'S MAYONNAISE ▼
▲ THE ANDROIDS OF TARTARE ▲
▼ JENNA COLEMAN'S MUSTARD ▼
▲ PICCALILLI GREGSON ▲
▲ MAJOR SALADCREAM ▲
▲ WORCESTERSHIRE TALBOT SAUCE ▲
▲ AND A GENTLEMAN'S RELISH TO BOOT ▲

A History of Doctor Who in 100 Objects...

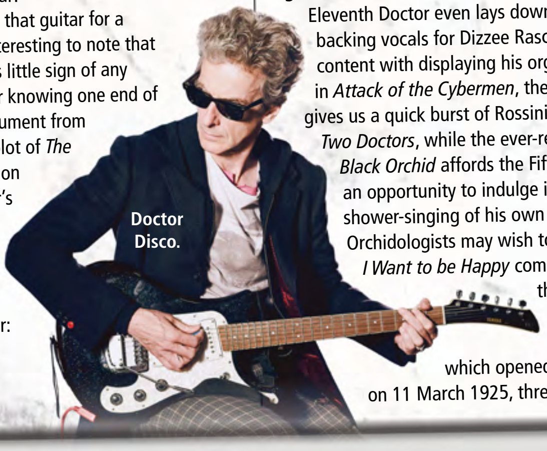
#66

THE DOCTOR'S GUITAR

Given its immeasurable influence on popular culture over the last half-century, the electric guitar has, until recently, been noticeably absent from *Doctor Who*. Sure, there's a brief clip of the Beatles in *The Chase*, but it's not until *Delta and the Bannermen* that the instrument actually turns up in the series – and we don't see another until the Twelfth Doctor straps on his Yamaha in *The Magician's Apprentice*. Peter Capaldi's guitar stylings have since become one of the defining characteristics of his Doctor, as much a part of his incarnation as Patrick Troughton's recorder or Sylvester McCoy's spoons. And so, in keeping with this magazine's proud if occasionally controversial tradition of ranking the Doctors in order of this and that, I find myself pondering a tremendously important question: which of our hero's incarnations is the most musical?

Lingering on that guitar for a moment, it's interesting to note that there's precious little sign of any previous Doctor knowing one end of a stringed instrument from the other. The plot of *The Romans* pivots on the First Doctor's inability to play the lyre, and his successors fare little better: the only other incarnation to demonstrate any proficiency in the plucking department is the Fifth, who advances the plot of *The Five Doctors* by nonchalantly sight-reading a spot of harp music. Things might have been different had the wind blown another way back in 1969: according to Jon Pertwee, himself no stranger to the fretboard, "My original producers gave me the job because they wanted me to play the guitar and sing ballads." That particular idea was kicked into the long grass, but from the moment the Third Doctor steps into the hospital shower in *Spearhead from Space*, he establishes the vocal cords as his instrument of choice. His previous incarnations might have found their singing abilities called into question by long-suffering companions (respectively Barbara in *The Chase* and the Brigadier in *The Five Doctors*), but the Third Doctor has no inhibitions: when he's around we're never far from a Venusian lullaby, a snatch of *Rigoletto*, an extemporised *Jabberwocky*, or an unfortunately timed *I Don't Want to Set the World on Fire*.

"Toot toot!"



Doctor Disco.

No other Doctor can quite match the Third in the singing department, but the Seventh gives it a shot in *The Happiness Patrol* with an admirably confident rendition of *As Time Goes By*, while *The Girl in the Fireplace* finds the Tenth warbling *I Could Have Danced All Night* – and if *Pond Life* is to be believed, the Eleventh Doctor even lays down some backing vocals for Dizzee Rascal. Not content with displaying his organ skills in *Attack of the Cybermen*, the Sixth gives us a quick burst of Rossini in *The Two Doctors*, while the ever-reliable *Black Orchid* affords the Fifth Doctor an opportunity to indulge in some shower-singing of his own (fellow Orchidologists may wish to note that *I Want to be Happy* comes from the musical *No, No, Nanette*, which opened in London on 11 March 1925, three months to the day before Madge the Bitch's charity ball – a disappointing instance of *Black Orchid* actually getting something right).

We all know about the Second Doctor's recorder, but it's rarely noted that he doesn't actually play it during his own era any later than *The Web of Fear*. Thereafter it makes a couple of mute appearances before returning with a new and totemic prominence in *The Three Doctors*, and latterly getting dredged up in every story from *The Masque of Mandragora* to *Castrovalva* to *Time and the Rani*, almost qualifying it as one of those "reverse the polarity of the neutron flow" things that have ended up making more post-hoc appearances than original ones.

The only other Doctor to venture into the woodwind section is the Fourth, who treats us to a tootle through Bach's *Badinere in B Minor* on a home-made reed-pipe in *The Power of Kroll*. In the same story he reveals a useful knack for Nellie Melba's party trick, but these incidents aside, Tom Baker's incarnation is one of the least musical of the lot: he has a penchant for whistling the opening bars of *Colonel Bogey*, but his standout melodic moment comes on the 1976 LP *Doctor Who and the Pescatons*, when he unexpectedly whips out a piccolo ("I always play the piccolo when I'm nervous," he claims inaccurately), and treats us to an all-singing, all-dancing rendition of *Hello Dolly*. It's a moment to treasure.

Alongside our two woodwind players we can add a pair of percussionists: the Seventh Doctor has his spoons, and the Eleventh plays the triangle on a recording of *Carmen*. And that's about it: the Eighth Doctor might be partial to Puccini, and the Ninth might enjoy a spot of dad-dancing to Soft Cell and Glenn Miller, but that's the extent of their contribution to this heated debate. So when all's said and done, I think the spotlight swivels back onto the new boy.

IN A NUTSHELL: He took it all too far. But boy, could he play guitar.

THE STOCKBRIDGE ENGLISH DICTIONARY

FURY FROM THE DEEP: what happens when Mr Sin is in a bad mood.

NIGHTMARE OF EDEN: the 1956 Suez Crisis.

THE SUN MAKERS: Rupert Murdoch's lot.

WARRIORS' GATE: political scandal in E-Space.

PYRAMIDS OF MARS: heaps of chocolate bars.

GALAXY 4: not quite so many chocolate bars.

THE Six Faces OF DELUSION

Flash! Aaah-aaah! He's a miracle! Unbelievably, that wonderful film has just marked its 35th anniversary. No points for spotting big-ticket *Doctor Who* alumni like Brian Blessed, Peter Wyngarde and Timothy Dalton – but which five of these *Flash Gordon* men are on the right pills, and which one should be lowered into the swamp?

Answer revealed at the bottom of the page.

1 Burnell Tucker, who plays the aged deathbed Garner in *The Angels Take Manhattan*, is one of the pilots snatched from the aeroplane at the beginning of *Flash Gordon*.

2 The palace guards who tackle Flash in the football-style fight sequence include Chris Webb and Peter Brace, who are also palace guards in *The Curse of Peladon*.

3 George Harris, who comes to a memorably sticky end at the point of his own sword as the luckless Prince of Ardentia, is a non-speaking crewmember in *The Wheel in Space*.

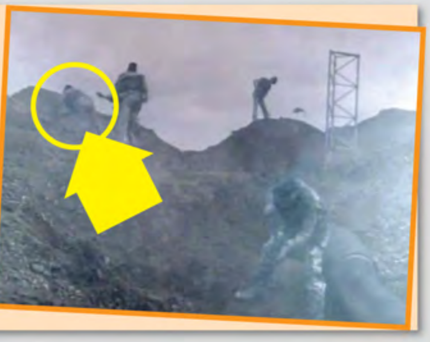
4 Peter Wyngarde's spooky bald security observers include John Hollis, who plays Professor Sondergaard in *The Mutants*.

5 The Captain of Ming's air force is David Neal, who plays the President in *The Caves of Androzani*.

6 The model effects in *Flash Gordon* were supervised by Richard Conway, whose *Doctor Who* credits include *The Seeds of Doom*, *The Robots of Death* and *Underworld*.

SUPPORTING ARTIST *of the month*

As you know, being an extra is no pushover. Or is it? Let me take you by the hand and lead you through *Attack of the Cybermen*, and I'll show you something to make you change your mind. We're at 28:20 in Part One, and it's all kicking off on Telos. As Stratton and Bates abandon their daring plan to steal a Cyber-head and decide instead to scarper, keep your eyes on the unfortunate fellow towards the top left of the screen. As if perching precariously halfway up a slope twiddling away at a highly convincing space prop weren't enough, he suffers the further indignity of being cruelly and unnecessarily pushed over by Bates as he rushes past. Face first into the sand he goes, splat. I bet he didn't even get to shower before he was sent home. Sir, we salute you.



The Six Faces of Delusion: Number 3 can fall on its sword. That said, the Prince's non-speaking Ardentian subjects include Leonard Hay, an Aboriginal dancer in *Four to Doomsday*, and Glen Whitter, a peace conference delegate in *Day of the Daleks*. So now you know.

DOCTOR NO MORE?

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* Aside from the front and back covers, the content of this version of **DWM** issue 493 is exactly the same as the version widely available.

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